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# FASHIONABLE DANCING.

"True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance."

POPE.

# ROBERTS'

# MANUAL OF

# FASHIONABLE DANCING

AND

## Vade Mecum for the Ball-Room

CONTAINING

A REVIEW AND FULL DESCRIPTION OF ALL THE

MODERN DANCES, &c.

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87 COLLINS STREET EAST,

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AND

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# FASHIONABLE DANCING.

## Address to the Reader.

THE origin of the accomplishment of dancing has never been traced; probably it is coeval with legs and feet, for there is not a nation on the face of the broad earth but what can manage to knock up a hop of some kind or another; and the inhabitants of all climes, each in a way of their own, adopt dancing as a recreation, or introduce it in solemn ritual.

Still there are amongst the cynical and fastidious those who denounce the practice as trivial or profane, but while it is permitted, that

"Some bright beam of mirth and joy
Shall light our path below,"

true philosophy has never quite forbidden the innocent recreation of the dance, and though it may be advanced that much that is seductive and alluring is too often thrown in the way of the youthful votaries of Terpsichore, the same

may be said of most pastimes ; many a foot goes astray to a slower measure than the lively dance demands.

Upon the whole, we believe that it is the light heart, and not the light head, that gives life to the light heels of the human family. The activity of the mind is the acknowledged regulator of the agility of the body, and all animals are, more or less, affected by the affinity.

The chary sunbeams of an early spring cause the heart of the humblest to rejoice in the woods, as they dance away a life in the newborn brightness of a summer hour ; and in the meadows the lamb establishes a little polka of its own, as the sunbeams dance along the glade.

Advancing still higher, the crude efforts of savage life express joy by the motion of the limbs. Rude as are the gestures, still out of the goodness of the heart they speak a language universally understood. Progressing still from clime to clime, as civilization improves, method gives form and figure to the movement, and grace lends beauty to the step, till at length we revel in the intricate mazes of the complicated dance.

Philosophy has advocated the exercise of dancing as tending to alleviate the stern rigour of studious reflection.

Socrates, the amiable but sententious, was known at times to dance.

The senate has sanctioned and fostered it, and if the truth were known, that immortal senate of Rome which bowed down to the un-

hallowed sound of Nero's fiddle, would have been more honestly employed in "setting" to a double-handed reel.

What an unexceptionable recreation for the members of a state! How prostrate all the petty political jealousies! What senator would dream of treason while gracefully coquetting with his brother for the honour of "pairing off" in the next set?

Leaving senators far behind, the very saints have been known to indulge in dancing. St. Vitus was an excellent dancer, having, by all account, a dance of his own; but whether the College Hornpipe or the Cracovienne, the records are silent; still by induction we understand he was at it morning, noon, and night. So continuous were his energies in this respect, that the profane have confounded it with the perpetual movements of the ague victim.

This is a mistake. St. Vitus was no more an invalid than an opera dancer; but, doubtless, a joyous good-hearted fellow, who held the doctrine that happiness was part of goodness, that life devoted to corroding care was as much below, as a continued round of exciting amusement was beyond, the true interest of man's brief sojourn here.

Mirth, however, has not all the claim upon the muse; there is a vast amount of gravity in the dance at times.

Who can forget the grave grotesque of affection, delight, and duty, in the dance of our young heart's idol, gentle "Man Friday,"

when he met his father in the canoe? Or that other cruel savage country-dance of his enemies a few minutes before, when it was hands all round to the tune of the "triumph" over their fallen victims? Then there is another heart's idol of our early time, that made the dance a serious affair, when the "boy's sweetheart" flaunted her white muslin skirt and blue "slip," under the guidance of the envied rival of the night; yet was our happiness complete when she returned to her allegiance, and we made the floor sound a right ringing echo to the gladness of our heart. But above all, where is the health-inspiring glow of honest bosoms, without the inspiring dance beneath a parent home? "To the pure all things are pure," and let him who denounces the one or sneers at the other lay down our elucidations, and study a better remedy for

"The pent-up gloom that gnaws the heart away."

# Introduction.

"True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance."

POPE.

THIS volume is intended to supply a want which has long been experienced in Australia, and should it tend to do so, which I sincerely trust it will, I shall not have taken up my pen in vain, having been requested for a number of years, by my pupils, to collect into a volume those precepts on dancing and waltzing which I have been fortunate enough to impart to them. "The work will be useful to all," said they, "to beginners who will become instructed as they read; and the more expert, who will delight in the recollections it will awaken." To comply with this desire of my pupils, continually renewed, and to meet the requirements of the numerous patrons of the graceful art in Australia, the preparation of this volume has become an indispensable duty. For me to pretend to write a work on this subject without adopting and utilizing some of the suggestions of those who have undertaken the task before me in

London and Paris, would be ridiculous in the extreme. In constructing this work I am deeply indebted to one of the ablest and most eminent members of the profession who has taken the trouble to write on this subject, and with the assistance of some of his remarks, here offer to the public a complete *resumé* of our "*Cours de Danse*," which is intended to serve as a manual of modern dancing and waltzing, and assist in the teaching and general practice of dancing in society.

Many of the modern dances, such as the Valse, Valse à deux temps, Valse à trois temps, Galop, Mazurka, &c., which have gained favour during the past few years, like most novelties, did not fail to meet with considerable opposition.

There are persons even now who judge these dances rather from their exaggeration than by their proper execution, and still speak of them with prejudice. It is time therefore, I believe, to indicate exactly what these dances are; to fix, with precision, their rules and character; to prove, in short, that the ball-rooms of Australia may admit them, if properly executed, without derogation to their elegance and good taste.

I have endeavoured to treat in a concise and uniform manner such dances as are at present in vogue, from the oldest Quadrille to the latest Valse and Mazurka. Some quadrilles, waltzes, and other dances, arranged and constructed by myself, have also found their place in this collection. The flattering approbation of many

distinguished personages has authorized their introduction. The Cotillon—that marked feature of every private ball in England and on the Continent—has been the object of my peculiar attention. I have succeeded in collecting nearly fifty distinct figures.

As this dance has not yet taken such a prominent position in the ball-rooms of Australia as I believe it will, in this volume I have only included a few figures, by way of example, which I trust will prove of service to the *cavalier conducteur*.

Need I say that this work, dedicated to the dancer rather than the mere reader, and written to find its place in the ball-room and drawing-room rather than in the library, has not the smallest literary pretension? Need I claim indulgence for pages written in rare intervals of repose, and, for the most part, amid the din of galops and waltzes? I must avow that I have not composed and arranged this volume without a lively feeling of pleasure, for, attached from infancy to an art which I have always passionately loved, I have derived great satisfaction in imparting a knowledge of it. The hours that I pass in my lessons and my classes are, above all, to me, those which are the most agreeable. The essays of my pupils—my continual observations on their efforts and their progress—their exercises, which I never fail to share, convince me that it is especially in the dance, and in the waltz in particular, that a professor must preach by example. The success attained by

many distinguished dancers and teachers, who kindly recall to me that they were formed under my eyes, is surely more than enough to recompense me for the assiduities and fatigues of instruction.

When I think of the number of our pupils dispersed over Australia, besides many who have left the colonies for London, Paris, and other continental cities—in the ball-rooms and *salons* of which I have had the pleasure of hearing that they not only acquitted themselves to their own satisfaction, but distinguished themselves in the midst of the gay and merry throngs—I cannot but feel proud of the honour of having been in Australia a professor of this elegant and useful accomplishment.

Should this book contribute to the pleasure of, and augment the taste for dancing; should it increase, as I hope it will, the number of good dancers and waltzers of both sexes, I shall feel that I have devoted my time to a subject worthy of the utmost attention, and shall have taken up my pen for once without appearing to leave the sphere in which the favour of the public has deigned to assign to me a rank as important and honourable as it is highly prized.

Need I say that this volume is a joint production, and that there is scarcely a chapter that does not bear the mark of our united efforts?

# Renaissance of the Dance.

IF any one will compare the physiognomy of a ball of the present day with a *réunion dansante* of only a few years ago, he will, doubtless, be struck with the happy change that has taken place in the enthusiasm of the dancers.

Formerly, the lady of the house succeeded in organizing a Quadrille only with considerable difficulty, after being reduced to the necessity of individually soliciting the dancers; a few cavaliers only deciding, from time to time, to draw as many timid girls from their seats, and to walk or rather drawl with an ill grace through the dance, almost without troubling themselves to preserve its figures. Now, on the contrary, what animation has succeeded to this languor in our assemblies !

The choice of a partner, the comparative merit of each waltzer, and the arrangement of a Cotillon, formerly so indifferently observed, but now so important, have assisted to resuscitate the ball, with which may be included the

enchanting and spirit-stirring music of the present day.

"And thou, sweet Music, Dancing's only life,
The ear's sole happiness, the air's best speech,
Loadstone of fellowship, charming rod of strife,
The soft mind's paradise, the sick man's leech,
With thine own tongue thou trees and stones can teach,
That when the air doth dance her finest measure,
Then art thou the gods' and men's sweet pleasure."

We may say indeed that, within a few years we have witnessed a *renaissance* of the ball; and I trust before long the effect will be much more conspicuous, but it is not for me to dwell on its advantages. I would only caution its admirers, and the enthusiasts of Dancing not to allow the subject to retrograde, by giving countenance to anything approaching undue familiarity or indecorous behaviour, through which the art is divested of much of its importance, and the attention it demands. I refer particularly to the unskilful dancing of many, and the swinging and hugging of partners, &c., which is so often to be seen at public and private balls, and assemblies (and even taught by many *soi-disant* professors), which is not only repulsive and objectionable, but in direct opposition to the "Etiquette" of modern dancing.

There is no one I am sure but would regret to see the art of dancing perish, connected so closely, as it is, with the code of elegance and politeness.

What mother of a family but rejoices when she hears that her son is LEARNING Dancing, and not passing his time or his evenings absorbed

with the excitement of gymnastics, billiards, or cards, and the many selfish recreations that are provided for those who do not find pastimes for themselves; not that I would detract from any of these amusements, but remind the admirers of them they have a certain duty to perform, to make themselves agreeable to their sisters and lady friends, who may justly expect to receive a fair share of their company and attention.

When a more sociable and exhilarating recreation or exercise can be found than dancing, I shall be ready to become one of its most earnest supporters. In the dance, gentlemen have an opportunity of distinguishing themselves, and making amends (should it be necessary to do so) for their past inattention to their lady friends. It is also a favourable opportunity for ladies to indulge in those amenities appertaining to refined society.

There is still another important advantage that dancing has—viz., it enables parents to witness in their children the development of those necessary adjuncts to ladies and gentlemen—good address, elegant manners, affability, and kindliness of disposition—which are so essential in everyday life.

The revolution that has taken place in dancing and in the teaching of the same is to be accounted for by the introduction into the ball-room of a new element, represented by dances and waltzes, the peculiar characteristics of which have come so *apropos* to break the uniformity of the ancient figures and dances, also the system of teaching

the same. To cite, for instance, the most popular of all modern dances, the Waltz and Galop, at first so cavilled at, but now so generally adopted. In what assembly do they not now find their place? Where is the youth, formerly indifferent to the terpsichorean art, whom the waltz or galop has not turned from his apathy, and compelled to acquire, whether he would or not, a knowledge rendered actually indispensable. Far from opposing, as has been too often the case, the invasion of many of these dances, the best thing that can be done is to take them for what they are, to study them in their correct principles, to perfect them, if possible, and to consider above all, if it be true that they are as opposed as has been stated to *propriety*, to our customs, our manners, and even to the national character of the Australian.

But before entering into an exposition of rules and practice, we have first to examine to what extent the dances resemble, or differ from, those of our ancestors; we shall thus be able to form a better idea of their particular character, and to arrive in a natural order at the details of their execution.

# Dancing of the Ball-Room and the Theatre.

THE books on dancing published in London, Paris, and elsewhere are numerous, and would alone form a tolerable library. The greater part of these treatises are occupied almost exclusively with the scenic dance, with ballets, and with all that concerns choregraphy. The reader will find but few passages, and those invariably short enough, relating to the dances of society, the exact history of which, through every age, it would have been curious enough to have possessed. I imagine that I have discovered the reason of the rarity of the writings especially consecrated to the study and instruction of private dancing. For a long time, and even now, professors have confounded, or, at least, have not sufficiently distinguished, the dance of the *salon* from that of the theatre. They have considered the country dances, the quadrilles, the steps, or the different figures adopted by private individuals of every epoch as a derivative or, so to say, a diminutive of

the ballet steps and figures executed by professional dancers. The dances of society have often facilitated this confusion of ideas with respect to them. It would, indeed, be difficult to cite any which have been exclusively adapted to the sphere of the ball-room, without partaking in some degree of the character of the stage. I do not, however, now hesitate to declare (and it is one of the fundamental principles of our system) that the dancing of society, as it exists at present—imprinted as it is with a character derived from the last few years—may be considered as entirely distinct from that of the theatre. It has its beauty and its steps, proper to itself alone, having nothing in common with that which is applauded upon the stage. This opinion is formed upon the experience of facts; but still further on the laws of reason itself. Everybody may conceive, without difficulty, that the most elegant waltzer in the drawing-room could only be transported thence to the theatre at considerable disadvantage to his abilities. Not only so, but the ballet dancer, who would essay his talents in a drawing-room without a previous and special study, would risk his reputation by exaggeration, if he did not falsify the principles of dancing altogether, by turning them from their proper character. I do not pretend here to detract from the dance of the theatre, or to diminish the least in the world the divine art of "Taglioni," "Carlotti Grisi," or others who have distinguished themselves in the ballet; but the old adage which says:

"*Qui peut le plus peut le moins*" may well, in respect to dancing, fail of an absolute rigour.

In effect, why should not the dancing of the ball-room differ from that of the stage—necessarily more studied, more grave, so to express myself? And if it be true that a dancer of the theatre, accustomed to surmount the greatest difficulties of the art, should fail in the display of that supple ease and grace necessary to the execution of a mazurka or a valse à deux temps, instead of censure let praise be the reward. My intention is not to establish here any parallel between public and private dancing; I wish only to remind the reader that they differ from each other, which appears to me to somewhat explain the universal adoption of the modern dances. The change of manners and customs, the fickleness of fashion, and, above all, the modern *laisser-aller*, have doubtless greatly contributed to the giving up of the formal dances of some few years since. But, may we not also reckon among the causes of this abandonment that kind of relation, nearly always disadvantageous, which existed between them and the dances of the theatre, of which, for the most part, they were but unfaithful copies?

The youthful dancers of the present day, who are so often accused of walking instead of dancing, are they, then, so wrong in renouncing the *entrechats*, the *ronds de jambes*, which had the serious inconvenience of recalling to one, most imperfectly, and often ridiculously, those which are exhibited every day on the boards

of the theatre, with all the perfection of the art? Well may we ask, then, if, as is often said, it is caprice of fashion which has caused these studied dances to be supplanted by those of the modern school which possess as their principal character, grace, ease, freedom of movement, and every quality which distinguishes a person accustomed to good society?

To better indicate the sensible difference which appears to me to exist between the dancing of the ball-room and that of the stage, I will venture to cite myself as an instance; and certainly I have no need to warn my readers that there can exist in the professor of dancing none of the pretensions of the acknowledged *artiste*.

We have had to efface in our steps all that was too theatrical, to substitute, in many cases, simplicity for an acquired grace; to take as models no longer the great *artistes* of the stage, but such dancers or waltzers of society, who are gracious enough to permit us to study in them those distinctive movements, which originated instinctively, or from their individual tastes. The change thus introduced into the character of dancing has necessarily extended itself to its instruction. In former times, mere routine was the great teacher. It sufficed that the pupils should go through certain traditionary steps, and acknowledged exercises, of which the dancing-masters were the great inventors, and which exacted but little imagination on their part.

It is with regret I have to state that many of the teachers in Australia, still adhere to the antiquated notions. At present the professor who has to form dancers for the *salon* must find, if I may so say, much of his own capital. He must reckon principally on his own tact, skill, and discernment to regulate the exercises of his pupils according to their constitution and disposition ; to modify, if needs be, the execution of such or such a dance ; to substitute, in short, natural principles and good taste for absurd traditions. It is difficult to account for the presumption and arrogance that is made use of by the *soi-disant* professors.

These ideas, which are here expressed, will find their natural development in the course of this work.

## Preliminary Exercises.—The Salutation.

IT would be an error to suppose that the modern dances, despite their apparent facility of acquirement, can in the least dispense with those preliminary exercises which give ease to the body, are the necessary preparation for the steps and attitudes, and which have in all times formed the foundation of every description of dance. Indeed, these dances, whose principal characteristics are the natural and the expressive, demand, probably more than all others, to be preceded by those steps and studied movements which are to the dance what the *sol-fa* and other preparatory exercises are to song.

Unfortunately, the *study* of the dance in Australia has been much neglected. Notwithstanding its importance, many persons without the least pretension to be teachers have adopted and imparted a style of dancing devoid of all grace and elegance—which is, to say the least of it, *objectionable*. This art, so eminently desirable, has been by many considered as a trifling accessory or as a superfluity which might be

excluded from a finished education with impunity.

Many persons have been under the impression that a knowledge of the figures of a Quadrille, which might easily be acquired in two or three lessons, sufficed for those even who might aspire to the distinction of a gentleman.

The hours that should be consecrated to the dance are devoted to exercises of a very different nature,—such as gymnastics, &c., which are very useful, and whose merit I am far from contesting,—but which can by no means replace, especially for ladies, those advantages of suppleness and grace which the dance alone can impart. The consequence of this neglect of the dance has been, and continues to be, that in our lessons and classes the most ungraceful forms present themselves daily, legs and arms of a despairing rigidity, which are to be taught steps and positions, the execution of which require so much ease and grace. We are, therefore, reduced, except in the very rare cases of a great natural disposition for the dance, to teach the mechanism of the steps rather than the steps themselves ; for can it be expected of the master to create in a few lessons elastic legs, arms detached from the body, a head which moves with freedom on the shoulders, and many other natural requisites of dancing, of which they form the chief merit. Nevertheless, when I state that it is useful and even indispensable to study the principles of dancing before attempting to acquire its novelties, I do not wish to frighten

parents, or above all pupils, who might be tempted to judge us in these days by the methods of the ancient professors. Fortunately the instruction of the dance has had its share of modern progress, and has enfranchised itself from the antiquated systems so long pursued.

Be not alarmed then. We have not in our academy any of those instruments of torture known under the name of stocks, poles, &c.; and we trust to see abandoned the custom of compelling a pupil, or pupils, to execute for hours together steps or exercises which overwhelm by their monotony, and which suffice to explain, partly, the discredit into which has fallen the study of the principles of dancing. The professor should now seek to accommodate the preparatory exercises to the disposition of his pupils and the "spirit of the age." I need not here enter into details; but there exists a great number of steps fitted to give suppleness and ease to the limbs of the pupils, and which may be varied so as to avoid *ennui*, that greatest of ills attending the study of any art. I will cite, for instance, a dance which formerly held a prominent position, received considerable attention, and even still has its partizans—the *Minuet dè la cour*. This dance is much too foreign to our manners for us ever to expect to see it popular in Australia. But as a study, it offers very great advantages; it impresses on the form positions both noble and graceful. And since I have already compared the dance to the song, I will remind my readers that these

dances of former times resemble those pieces of ancient operas which have disappeared from the repertory, but are now executed by our youthful singers to render the voice flexible, and form the style.

To terminate what relates to the preliminary exercises, and to fix, if possible, the duties of the modern professor of the dance, I will add that we have no longer the pretension of regulating even the slightest movements of our pupils in the ordinary actions of their every day life.

There was a time when the dancing-master undertook to teach his pupil to sit down, to walk across a drawing-room, to descend from a carriage, to fan herself, &c., &c., all which has, doubtless, contributed to render dancing ridiculous, and to cause it to be considered as a peurile and pretentious art, which was exercised at the expense of good taste and common sense. We have renounced entirely such gothic traditions, the description of which fills many pages of recent treatises on the dance. We consult nature in all things. The master can, doubtless, second and develop her by means of the resources which his art furnishes him, but nature alone should be his rule and guide.

A pupil who knows how to execute with a certain perfection the modern dances, which I do not fear to call *natural* dances, should know how to walk, to bow, and present himself with grace.

Before concluding my remarks under this heading, I should not be doing my duty did I not draw particular attention to the *Salutation*, by which is understood the bow and curtsy. Too much attention and study cannot be paid to this subject in the ball-room : the ordinary nod and a wink is not sufficient. Enthusiasts would do well to endeavour to effect a change in this extremely neglected portion of "etiquette."

I shall not extend further my observations relative to the preliminaries of fashionable dancing. Enough has been said to make it understood that study cannot be excluded from its teaching. The true amateurs of the dance will themselves sufficiently comprehend the necessity of their submitting to certain preliminary exercises before attempting the execution of steps and figures. Graceful and elegant dancers alone will be able to accomplish the difficulties of the Waltz, Mazurka, and other such dances, after a systematic course of instruction and constant attention on their part.

# Ball-Room Dances.

BEFORE commencing a description of these dances, I hope to set at rest a subject which frequently causes considerable inconvenience to dancers—that end from which to commence all figure dances, the top of the ball-room.

The north end of a room is the top. Some think that furthest from the door of general entrance should be the top; others that end at which the orchestra is stationed; but, to finally put an end to the difficulty, I would recommend a card be placed in a conspicuous position denoting the top of the room.

The leading couple, or couples, are those who stand at the top of the figure, which should be the top of the room; those standing at the right hand side of the top occupy the same position.

We may now enter upon the demonstration of each of the dances in vogue, but I cannot demand too much indulgence for the explanations I shall attempt to give.

Dancing, as may be conceived, is not easily explained by words, it requires the perception

of the eyes of the body rather than those of the mind. However, I shall endeavour to describe minutely the acknowledged steps and figures, also the style and character of each dance, to which I would suggest careful attention, and at the same time recommend all persons who have the opportunity and are desirous of becoming acquainted with the same, to avail themselves of the advantages to be derived by attending our classes—a few lessons will enable most persons to acquit themselves satisfactorily. It is just that the Quadrille *Francais* (or first set) should take precedence over the other dances; not only on account of its right by priority of time but because of the distinguished place it holds in the ball-room, where it shares favour equally with the Waltz, Galop, and Lancers. From the day in which custom willed that there should be crowded into a ball-room double or treble the number of persons it could conveniently contain, it became necessary to renounce the steps and attitudes which formed the true merit of the dance. The five figures which compose this quadrille have necessarily become considerably simplified; there is no longer any display of dancing made use of, the figures are merely walked through. This walk, listless as it is, should not be devoid of grace and character; the dancers should at least execute it with care, and not with less attention than they would the promenade of the park or streets. All swinging and unnecessary turning of partners must be

strictly avoided; the gentleman should turn his partner with both hands. I shall now describe the figures of this ever-agreeable dance.

The first figure, ungracefully named *Le Pantalon*, consists of right and left, *Balancez*, ladies' chain, half promenade, and half right and left. Turning partners after *Balancez* in all the figures may be omitted.

The second figure, *L'Eté* is composed of the *avant deux* and *Balancez.*

In the third figure, *La Poule*, it is no longer necessary to traverse on the right. The opposite ladies and gentlemen advance, and turn in the centre of the figure with their left hands, and give right hands to partners, *Balancez* four in a line. Or it may be done by the ladies and gentlemen advancing slowly to the centre, joining left hands and giving right hands to partners, wait the moment to *Balancez*, which should be made use of by falling on the right foot in front and not to the side; the gentlemen lead their partners to opposite places, the ladies and gentlemen advance, retire to the left, to the right, *Salutation* and retire; gentlemen with their partners advance and retire, then half right and left to places.

For the fourth figure, *La Trenise* or *La Pastourelle* may be made use of; before commencing it is necessary to decide upon one or the other.

*La Trenise*, the gentleman leads his partner forward, the lady crosses to the side of opposite gentleman, the two ladies cross over, and change sides, allowing first gentleman to pass

between them, who then returns between the ladies, all passing to their places. *Balancez.*

*La Pastourelle*, the gentleman leads his partner forward, the lady passes to the opposite gentleman, who then advances with the two ladies, retires, advances again; the first gentleman repeats the same, *rond à quatre*, and half right and left to places.

The fifth figure, *La Finale*, requires no special observation, it is a repetition of the *avant deux*, preceded by the *Grand rond.* The figure concludes with the *Salutation*, after which gentlemen conduct partners to their seats.

The following are the figures in detail. It is necessary to remember that the music for all Quadrilles is divided into eight bars for each part, that two steps must be taken to each bar, and every movement consists of eight or four steps.

The first eight bars of each figure are played before dancing is commenced. Each gentleman must see that his partner is on his right-hand side, and allow her to keep slightly in advance when walking through the figures. The old fashion of *Saluting* partners and those who form the quadrille at its commencement, is quite out of place. The *Salutation* is made to partners at the termination of all Quadrilles.

## QUADRILLE FRANCAIS, OR FIRST SET.

### FIRST FIGURE—*Le Pantalon.*

The couple at the top is designated in all Quadrilles, No. 1; their *vis-à-vis*, No. 2; the couple on the right, No. 3; and the couple on the left, No. 4. The first and second couples cross over to each other's places, ladies passing between the gentlemen, with eight steps (four bars), return to places with eight steps, completing eight bars. *Balancez.*—The gentlemen face their partners, and each makes four steps to the right and four steps to the left. Turning partners after *Balancez* may be omitted; but when made use of, the gentlemen turn their partners with both hands. Ladies' Chain.—Ladies cross over, presenting right hands; gentlemen turn them with their left hands; ladies recross, presenting right hands; partners turn them with left (eight bars); gentlemen join hands with their partners, cross over (four bars), recross half right and left to places, ladies passing between (four bars). The figure is repeated by the side couples.

### SECOND FIGURE—*L'Eté.*

The lady at the top advances with opposite gentleman to the centre of the figure with four steps, each retire to the left four steps, and cross over with eight steps (eight bars). Repeat the same and finish opposite partners for *Balancez.* The gentleman from the top repeats

the figure with opposite lady. Side couples repeat in the same manner.

Some persons still dance Double L'Eté. To prevent confusion it is, therefore, necessary to arrange with your *vis-à-vis* which figure is to be made use of.

### THIRD FIGURE—*La Poule.*

The lady at the top advances with opposite gentleman, who turns her in the centre of the figure with his *left hand*, each give right hands to partners (eight bars). *Balancez* four in a line, keeping the right foot in front and not to the side (four bars). Gentlemen lead their partners to opposite places (four bars). The lady and gentleman who commenced the figure advance four steps, retire to the left four steps, then four steps to the right, *Salutation*, and retire to partners (eight bars). Advance and retire with partners, and half right and left to places (eight bars). This figure is repeated by the gentleman at the top with the opposite lady; also, by the side couples. The first part of the figure may be altered by the lady and gentleman advancing slowly to the centre, joining left hands, and giving right hands to partners.

### FOURTH FIGURE—*La Trenise.*

The first gentleman advances with his partner (eight steps), lady crosses and finishes at the left hand side of the opposite gentleman (eight steps), the ladies cross to *vis-à-vis* places, allowing

the first gentleman to pass between them to opposite side; ladies advance, and first gentleman passes between; each finish in places (eight steps). *Balancez.* Second gentleman and side couples repeat the figure.

FOURTH FIGURE—*La Pastourelle.*

The first gentleman advances with his partner (eight steps), lady passes to opposite gentleman and gives her left hand to the second gentleman, who takes his partner's right hand (eight bars), advance with the two ladies (four steps), retire (four steps) and advance again. The ladies give their hands to the first gentleman (eight bars) and repeat the figure. Join hands four in a circle, half round, change sides, and half right and left to places (eight bars); second gentleman and side couples repeat the figure.

FIFTH FIGURE—*La Finale.*

This figure is commenced by the *Grand rond*—*i.e.*, all join hands, after the eight bars are played, and form a circle, advance and retire (four steps); repeat the same. Lady from the top, with opposite gentleman, advance (four steps), retire to the left (four steps), cross to opposite sides (eight steps), advance (four steps), retire to the left (four steps), cross to places, and finish opposite partners for *Balancez.* *Grand rond.* First gentleman, second lady, and side couples repeat in the same manner. *Salutation* concludes the figure, after which gentlemen conduct partners to their seats.

The following is the old figure which is still danced in certain circles :—

*Grand rond.*—First and second gentlemen with their partners advance and retire, with galop step (four bars) cross to opposite places (four bars). Repeat and finish in places (eight bars). Ladies chain, promenade to opposite places, and half right and left to places (sixteen bars). *Grand rond.*—Side couples repeat.

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## PARISIAN QUADRILLE.

This is nearly a repetition of the Quadrille (first set) danced without side couples. It is generally considered an agreeable change in a programme. Only half the music of the first set is required. The Finale, or last figure, is danced as follows :—Advance (in two lines) and retire (hands joined) twice. Gentlemen with their partners (hands joined) advance (four steps), retire (four steps), cross to opposite sides (eight steps) ; repeat the same to places. Ladies chain. Advance in two lines, and retire, twice. Repeat the figure and conclude with *Salutation.*

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## THE LANCERS.

The Lancers Quadrille is one of the most popular of Ball-room dances. The figures are, not to say, difficult, but require considerable

attention ; it would be unwise of any one to take a place in this dance who had not previously become acquainted with its intricacies, as a whole figure is often completely destroyed by the single mistake of an inexperienced dancer.

This spirited and elegant quadrille, when well executed, is one in which the skill of the dancer may be displayed to the utmost advantage. The modern music, though not lessening the responsibility of the dancers, contributes much to its interest. As in the first set there are five figures, which are danced in sets of four couples. A gentleman before taking the top of a set with his partner, should be quite sure of being perfect in the figures. Eight bars of the music for each figure (excepting the last) are played before dancing is commenced, the last figure is commenced with the music, after the preparatory chord is struck by the Orchestra. The figures should be walked through with ease and grace.

### FIRST FIGURE—*La Rose.*

The first lady and second gentleman advance four steps to the right ; retire with four steps to the left ; meet in the centre of the figure, and turn with both hands (eight bars), the first gentleman leads his partner between the second couple, who cross to the opposite side ; the second gentleman leads his partner between the first couple, who cross to places (eight bars). *Balancez* to corners, the gentlemen turning

ladies with both hands (eight bars). First gentleman and second lady repeat. The third and fourth couples repeat in the same manner.

SECOND FIGURE—*La Lodowiska.*

The first gentleman advances with his partner (four steps) and retires (four steps), advance again and places his partner in the centre of the figure *vis-à-vis*, *Salutation* (eight bars). *Balancez*, *i.e.*, four steps to the right and left; gentleman turns his partner with both hands and finish in places, form two lines of four, by the third gentleman and fourth lady joining hands with the first, and the third lady and fourth gentleman doing the same with the second couple (eight bars). Advance and retire, re-advance and turn partners with both hands to places (eight bars). This figure is repeated by the second, third, and fourth couples.

THIRD FIGURE—*La Dorset.*

The four ladies advance to the centre (four steps), *Salutation*, then face their partners, and wait the 𝄐 pause in the music for the *Salutation* (eight bars). (This part of the figure must be strictly observed.) Four ladies' hands across (right hands), eight steps round to the left, return to places with left hands. During this part of the figure the gentlemen pass quite round the figure to the right and meet their partners in their places (eight bars). Four gentlemen advance to the centre, *Salutation*, face their partners, *Salutation* (eight bars), four ladies' hands across. This

figure is repeated four times, alternately by ladies and gentlemen, excepting the hands across, which is performed by the ladies only.

### FOURTH FIGURE—*L'Etoile.*

The first gentleman takes his partner's left hand, and advances with her to the couple on their right, *Salutation* (four bars), then pass to the fourth couple, *Salutation* (eight bars), *Chassez croisez*, ladies passing in front of their partners, leading couple finish opposite second couple (eight bars). Right and left finishing in places (eight bars). Second, third, and fourth couples repeat in the same manner.

### FIFTH FIGURE—*Les Lanciers.*

The antiquated notion of giving right hands to partners is totally out of place. Gentlemen should face their partners (and to form the figure join left hands) in the Grand Chain, each giving RIGHT and left hands alternately, until meeting partners.

During the preparatory chord by the Orchestra, the gentlemen face their partners, and commence, with the music, the *Grand Chain* (which occupies 16 bars) ladies pass inside to the left, gentlemen to the right, giving alternately the right and left hand to each person until they meet their partners (without joining hands) *Salutation*, and continue the chain to places, *Salutation.* First gentleman conducts his partner round inside, and finishes facing outside the figure; the third, fourth, and second couples

fall in behind them (eight bars), *Chassez croisez*, —the ladies cross in front of their partners with four steps to the left, gentlemen making four steps to the right, all half *Balancez*, re-cross in the same manner and make a half turn —(eight bars). Four ladies pass round to the right, and four gentlemen to the left. The first gentleman meets his partner and conducts her up the figure (hand to hand), each gentleman follows in a like manner, form two lines of four, hands joined (eight bars), ladies opposite their partners; advance and retire, re-advance and turn with both hands to places (eight bars). This figure commencing with the *Grand Chain* each time, is repeated respectively by second, third, and fourth couples. The *Salutation* concludes the figure.

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## THE DOUBLE LANCERS.

### For Sixteen.

#### FIRST FIGURE.

The leading ladies and second gentlemen advance four steps to the right, and retire four steps to the left, gentlemen turn ladies with both hands (eight bars). First gentlemen lead their partners to opposite places, between second couples, who lead to places between the first couples (eight bars). Each gentleman to the lady on his left, and ladies to the gentlemen on their right, *Balancez*, gentlemen

turn ladies with both hands (eight bars). First gentlemen, second ladies, and side couples repeat the figure.

### SECOND FIGURE.

The leading gentlemen advance with their partners four steps, retire four steps, re-advance and place partners in the centre of the figure, *Salutation* (eight bars), each four steps to the right, and left, turn with both hands to places, form two lines of eight, by the nearest couples to the top joining first, and the nearest to the bottom joining second couples (eight bars). Advance hands joined four steps, retire four steps, re-advance and turn partners with both hands to places (eight bars). Second, third, and fourth couples repeat the figure in the same manner.

### THIRD FIGURE.

The eight ladies advance to the centre, four steps, *Salutation*, face their partners and wait the 𝄐 pause in the music for *Salutation* (eight bars). (This part of the figure requires particular attention.) Ladies join hands, facing outward (forming a circle), gentlemen form a circle, facing inside the figure, each pass round to the right, and finish in places with sixteen steps (eight bars). Repeat alternately, by ladies and gentlemen, four times. When the gentlemen repeat, the ladies form the outside circle. When carefully danced this figure is an agreeable change.

### FOURTH FIGURE.

The first gentlemen lead their partners to the couples on the right; *Salutation* (four bars); then lead to *vis-à-vis* couples; *Salutation* (eight bars); *Chassez croisez*, and finish opposite second couples (eight bars); right and left (eight bars). Second, third, and fourth couples repeat the figure.

### FIFTH FIGURE.

The first, and each alternate couple advance to the centre, and give left hands to partners during the introductory chord by the Orchestra. The two chain figures must be quite distinct. Grand Chain as in the Lancers for eight, the inside couples being careful only to do the chain with those in the inside; the outside couples must observe the same with those on the outside (sixteen bars). First gentlemen conduct their partners round inside, and finish facing outside the figure; the side couples fall in behind them (eight bars); *Chassez croisez* (eight bars); ladies turn to the right, and gentlemen to the left; gentlemen meet their partners, and conduct them up the figure; form four lines of four, ladies facing partners (eight bars); advance and retire; advance, and turn with both hands (eight bars); Grand Chain as at the commencement of the figure. Second, third, and fourth couples repeat, commencing each time with the Grand Chain. The figure is concluded with the *Salutation*.

## LE PRINCE IMPÉRIAL QUADRILLE.

This extremely elegant Quadrille, composed by that distinguished professor, M. Coulon, the music by L. D'Egville, is danced by four couples. By many persons the figures are considered somewhat complicated, and require too much attention. There is not the least occasion to entertain any such ideas; only a reasonable amount of care and attention is required; in a few lessons our pupils are enabled to comprehend and dance this quadrille with the necessary confidence and spirit, and I hope to see it occupy in the ball-room the prominent position it is worthy of.

The original music is the best adapted, none other that I have yet seen is at all suitable. The introductory remarks to the Lancers Quadrille apply equally to the *Imperial.*

FIRST FIGURE.—*La Grande Chaine Des Quatre Dámes.*

The first and second couples advance to the couples on their right (hands joined), *Salutation,* the gentlemen taking the side ladies with left hands and retire with both ladies to opposite places (eight bars). The four ladies (each giving the right hand to commence with) *Grand chain* in the centre of the Quadrille, and finish facing their partners (eight bars). All *Balancez* and turn partners with both hands. (The first and second couples will be in opposite places.) Each couple again advance to the couple on their right. *Salutation.* The gentlemen taking the

side ladies with their left hands and retire to opposite places. (First and second couples will have regained their places). Grand chain by the four ladies, finishing opposite their partners, *Balancez* and turn partners as before.

The figure is repeated by the third and fourth couples.

SECOND FIGURE—*La Nouvelle Trenise.*

First lady and second gentleman advance (four steps); the gentleman turns the lady with both hands, and finishes, facing the second lady; she crosses between them to opposite gentleman, who turns her with his left hand. First lady and second gentleman do the same (eight bars). First and second gentlemen with the ladies (hands joined) advance four steps, retire four steps, half ladies' chain to places. *Chassez croisez* the eight, and turn at corners with right hands; return to places and turn partners with left hands (eight bars). Second, third, and fourth couples repeat the figure.

THIRD FIGURE—*La Corbeille.*

The first gentleman advances with his partner, and places her in the centre of the quadrille, facing him, *Salutation;* he retires to his place (four bars). The second gentleman repeats this figure with his partner (four bars); then the third (four bars), and the fourth gentleman with his partner in the same manner (four bars). The four ladies join hands (each facing her own partner), and pass round the

figure, finishing opposite their partners (eight bars). Four gentlemen advance and increase the circle by giving right hands to partners and their left to the ladies on their left. *Balancez*, each falling on the right foot in front (four bars), gentlemen turn partners to places (four bars). The second gentleman places his partner, facing him, in the centre of the quadrille, *Salutation*. Then the first, third, and fourth gentlemen respectively repeat this portion of the figure. The four ladies join hands as before. Third gentleman commences the figure, and the fourth gentleman repeats in the same manner. Ladies repeat the circle each time, and gentlemen increase the same; the fourth time concludes the figure.

FOURTH FIGURE—*La Double Pastourelle.*

First and second couples advance and retire; advance again; the first lady passes to the left of the gentleman on the right, and the second gentleman passes to the right of the lady on the right; the first gentleman and second lady retire to respective places (eight bars). The two lines of three advance and retire, re-advance and retire (eight bars); then the first gentleman and second lady advance four steps, retire to the left four steps, advance to the right with four steps, *Salutation*, and turn towards partners (eight bars); join hands and form two circles of four, once round, and half right and left to places (eight bars). The first and second couples advance and retire; advance again; first gentle-

man passes to the right of the lady on the right; the second lady passes to the left of the gentleman on the right; first lady and second gentleman retire to places (eight bars). Advance two lines and retire; re-advance and retire (eight bars); first lady and second gentleman advance four steps, retire to the left four steps, to the right four steps, *Salutation*, and turn to partners (eight bars); join hands and form two circles of four, and half right and left to places (eight bars). The third and fourth couples repeat the figure as described.

FIFTH FIGURE—*Le Tourbillon.*

After the introduction is played, the four ladies commence the figure at the same time—each lady gives her right hand successively to each gentleman and passes round him. The gentlemen remain in their places and turn the ladies round them (sixteen bars). First lady and second gentleman advance four steps, retire to the left four steps, advance and turn with right hands, finishing facing partners (eight bars). *Balancez* (four steps to the right and left), turn partners with both hands to places (eight bars). The figure is repeated four times. After the last Tourbillon the gentlemen with their partners advance and retire, re-advance, place ladies in the centre of the figure, and wait the music for *Salutation.*

## COULON'S DOUBLE QUADRILLE.

This Quadrille is also danced by four couples. The figures are easily learned. Uniformity of step and correct measurement of time are particularly essential. All quadrille music is adapted for this dance. It has the same figures as the first set, arranged to be danced by four instead of two couples, and requires only half the music. M. Coulon has been very successful in arranging the figures in this manner, by which additional variety and spirit is added to the movements of the Quadrille.

### FIRST FIGURE—*Le Pantalon.*

First and second couples *Chaine Anglaise* (right and left) towards the centre, whilst third and fourth couples *Chaine Anglaise* round them. *Balancez* and turn partners. Four ladies, ladies' chain. All half promenade. The first and second couples half right and left, whilst the third and fourth couples *Chaine Anglaise* round them.

### SECOND FIGURE—*L'Eté.*

The first and third ladies commence with the gentlemen opposite to them. Advance, and retire to the left. Cross over, advance, and retire to the left. Recross to places. *Balancez* and turn partners. The other four repeat the figure.

### THIRD FIGURE—*La Poule.*

The first and third ladies with opposite gentlemen commence. Cross over, giving the

right hand. Recross, and give left hands. (The four remain in the centre, and give the right hand to their partners). *Balancez* the eight. Half promenade. The first and third ladies with opposite gentlemen advance and retire to the left, advance again, *Salutation.* The eight advance and retire, first and second half right and left, side couple *Chaine Anglaise* round them.

FOURTH FIGURE—*La Trenise.**

The first and second gentlemen with their partners dance *La Trenise* with the couples on their right. Gentlemen with their partners advance, the ladies pass on to the left of the opposite gentlemen. The two ladies (in each corner) cross over, and the gentlemen pass between them. Recross and finish in places. *Balancez* and turn partners. The side couples repeat, dancing with those on their right.

FIFTH FIGURE—*La Finale.*

All promenade round with the Galop step. The first and second couples promenade forward, and, while retiring, the side couples advance; while they retire, the first and second gentlemen change partners in crossing; the side couples do the same in crossing. Repeat the figure. The four ladies, ladies' chain. Repeat the figure from the beginning, the side couples commencing the promenade forward, &c., &c. Conclude with a general Galop.

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* La Pastourelle figure may be substituted for La Trenise.

# Advice to Waltzers.

DURING the many years that I have devoted myself to the instruction of dancing, scarcely a day has passed in which I have not had numerous couples of waltzers under my eyes. Every new pupil has suggested to me, by his defects or by his habits, by his deficiency, some hint useful to the theory or the practice of the art of waltzing—that art so simple in appearance, but which becomes so complicated, by its gradations and details, for those who seek proficiency. Under the head of Advice to Waltzers I shall endeavour to include such of my observations as I consider the most essential, and which, in fact, form the necessary foundation to the education of the waltzer.

The gentleman has a very important duty to perform in the management of his partner, which is not at all easy, and not the least delicate part of his task. A thousand dangers present themselves to him, once launched in the mazes of a ball. If a gentleman runs against other couples, if he cannot keep clear of the more inexperienced, if he is not sufficiently sure

of the music to keep time when the Orchestra quickens or slackens its measure, or even when his partner loses it, he cannot be considered as a good waltzer.

This point, or rather manœuvre of the waltz can only be acquired by constant practice, and it must be acknowledged the *Salle à danser* presents advantages which nothing can replace.

It enables the novice to familiarize himself with a crowd, presenting to him, as it were, a preliminary insight to the crowded balls with which he thus becomes accustomed, and has not to serve his apprenticeship in the *Salon*, where he makes his *debut.*

To waltz well it does not suffice to conduct the lady always in the same manner, which would soon bring back the uniformity of the ancient waltz ; the waltzer must know how to make her retire, always keeping the step ; he must also be able to do the *Waltz à l'envers* backwards, forward, and the *Waltz à rebours* —the ordinary step danced in the opposite direction.

The *Redowa* step may be made use of side ways (when it is executed *bien d'accord* with the lady), and the waltz step may be resumed with the other foot, without losing the measure.

To know how to vary his steps is one of the greatest talents of the waltzer. But I would not recommend a waltzer to attempt prematurely the *Waltz à l'envers* or the *Waltz à rebours*, as

he who is not sure of his step would risk contracting an awkward habit, which frequently is to be witnessed. It must not be lost sight of that these variations always require a slight effort and considerable care.

To run against, or to be run against, in a ball-room is, if not a grave fault, at least one of those unfortunate accidents which should be carefully avoided.

I have now to recommend to waltzers to watch with the greatest care over their deportment—a matter the most essential, and which a master cannot neglect without prejudice to his pupils. In vain will you have attained the most perfect skill in your steps—in vain will you have learned how to describe the most difficult evolutions of the waltz—if your head is still rigid on your shoulders, if your arms are inharmoniously placed, your back bent, your legs stiff and ungraceful, or any affected mannerism be made use of, you must not aspire to the title of a good waltzer.

Many persons suppose that they cannot expect to be cited as *fashionable* waltzers unless they attempt some of these imaginary graces, or by extending the arm of the lady to the utmost,—somewhat in the form of a pump handle,—at the risk of blinding their neighbours, by rounding the elbow in the form of a bow, by throwing back the head with a sort of frenzy, or by holding it down as though a heavy weight was hung round the neck; in short, by endeavouring to singularize themselves by some especial

attitude. Good taste, I am glad to say, is doing justice to all these affectations ; not, however, before they have done real injury to the *Valse à deux temps*, which has been considered as infuriated and eccentric, while nothing can be more natural or more easy. A gentleman should hold his partner simply by the hand, and endeavour to conduct her in the waltz with natural simplicity, and without more effort than he would use in a promenade. The *Valse* of society should never be looked upon as a forced exercise, still less as an affair of parade, it should be quite in keeping with the charming music that is written for it.

" Thy pulse e'en the magic of Joy can rebound,
Its delights to inspire and enhance.
In thy voice the forebodings of Sorrow are drown'd,
As it echoes along the light Dance.

" Away from the brow the dark shadows are chas'd,
Bright flashes the jubilant mind,
While borne on thy maze, in its frolicksome haste
The foot seems to rival the wind."

Whoever loses his natural air, and assumes a form, an attitude, or even a look which is foreign to him, may rely upon it that he waltzes with pretension—that is to say, *badly*.

It is not to the gentlemen only that my advice is confined, I am compelled to address to the ladies also all that I have said as to ease of motion and simplicity of position.

It is, doubtless, almost superfluous to point out to them the necessity of preserving a grace-

ful and natural attitude in waltzing, but it is essentially necessary to remind the lady that she must leave herself to the direction of the gentleman, to trust entirely to him in the waltz, without, in any case, seeking to follow her own impulse, even though correct. This recommendation is especially necessary with respect to the *Valse à deux temps*. Should she wish to repose from the fatigue of the dance, she should inform the gentleman of her desire, and not stop suddenly in the midst of the circle. Her partner should have the opportunity of choosing the proper place and time, that he may ensure her safety amidst the whirling mass of dancers.

The waltzer also should take care never to relinquish his lady until he sees that she has entirely recovered herself. The effect of the rotatory motion, even after stopping, is sometimes so great that he would risk his partner's losing her equilibrium by detaching himself too suddenly. May I be permitted, in speaking of the ladies waltzing, to venture on an observation which may be pardoned in the frankness of the professor, and which, besides, is but the result of the avowal of a great number of my pupils.

Good waltzers are at present extremely rare among gentlemen ; but it must also be acknowledged, even at the risk of being accused of a want of gallantry, that the number of good lady waltzers is equally restricted. And this is an astonishing fact, when one reflects on

those natural qualities of grace and lightness which facilitate for them the execution of all dances. It is supposed, however, that the study of the waltz is almost superfluous for ladies, and that their part, consisting in leaving themselves to be directed, they have only to follow the impulse which is given to them, without any need of previous acquirement. As I have before stated, the part of the gentleman is less easy, and demands more care and detail, since he has, at the same time, to direct himself and his partner. But to suppose that the lady's part is altogether negative, and not to perceive she must acquire considerable art and a peculiar skill, is an error against which I cannot too strongly protest.

A bad waltzer is assuredly a veritable plague for the ladies that they cannot too carefully avoid; but we must also say that a bad partner (and truth compels me to avow that such may be found) is not a slight inconvenience for a gentleman. A lady who waltzes badly not only loses many of her charms, but she constrains, or paralyses even, her partner, who, whatever may be his skill, cannot make up for her defects. Being compelled to direct an inexperienced waltzer, he is reduced to the painful extremity of using an amount of force which infallibly destroys all harmony and grace; he no longer waltzes, but supports, bears, or drags his partner along with him. Ladies who imagine that a few attempts made in private, and under the auspices of parents or friends, can suffice to

enable them to appear with success in society, deceive themselves most egregiously ; and when I tell them that the advice of a master is not only useful, but rigorously indispensable, they will not, I trust, accuse me of making it a professional matter, but believe that I seek only the amelioration and progress of the art.

A master only can, by virtue of his delegated authority, point out to a lady the steps and attitudes she should endeavour to acquire. Is it in the midst of a ball, when a gentleman leads out his lady that he should be compelled to remark that her step is imperfect, her hand misplaced, that she weighs unduly upon his arm, throws herself back too much, or any other detail? From not having been pointed out by her teacher in the beginning, many defects are engendered, and for the most part are irremediable.

Indeed, a gentleman may correct his faults ; he may hear truth from the lips of his friends ; but a lady is more accustomed to adulation than to criticism. A master only will impose upon himself the necessary and painful duty of pointing out those indispensable principles which are the fruit of observation and experience, and which all the intelligence in the world can never supply. After all, and I do not seek to palliate in the least the rigour of my counsels, the few lessons which appear to me necessary to teach a lady to *Waltz* have in them nothing very alarming.

The education of the lady is much more easy

than that of the gentleman; the greater part of those who have honoured me by confiding themselves to my instruction, have been enabled, after very few lessons, to acquit themselves satisfactorily at a ball, more especially when they have had the good fortune to meet with skilful partners. It may readily be conceived there is much less to be imparted, as regards deportment, to a lady naturally elegant and graceful—(except when assuming the *Grecian bend*, the *Roman fall*, the *Kangaroo hop*, or some such ridiculous invasion of fashion); it should be only necessary to transmit to her the first principles, and, when that is thoroughly done, her tact and aptitude should soon accomplish the intricacies of the dance.

I will not terminate these general observations, which might be infinitely extended—so many shades and details are there in the instruction and exercise of the Waltz—without reminding professors, that while regulating the steps and attitudes of their pupils, they should at the same time attend to the preservation of the natural physiognomy of each; so that, while displaying elegant and distinguished movements they may yet learn how to remain themselves.

I have remarked, as others have doubtless done before me, that there are almost as many descriptions of waltzers as of waltzes.

This waltzer shines by his impetuosity, his animation—his attitude, without being precisely disordered, has not, perhaps, a strict regularity;

but he compensates for this defect by the appreciable qualities of warmth and vigour. Another waltzes placidly, and without the least agitation ; if he does not bear away his partner, he impresses upon her a calm and gentle motion, and moves with a soft undulation, which, if it is a merit opposed to that of vigour, does not the less constitute one of the qualities of a good waltzer. It sometimes happens that, without precisely springing, certain waltzers in the *Deux Temps*, appear at every step slightly to quit the floor by a kind of continued movement, which is not without grace, and facilitates considerably the execution of the fast *Waltz*.

The master should be upon his guard against endeavouring to reform these peculiarities of the waltzer, which are often the result of constitution and nature.

It is very fortunate that one may be equally a good *Waltzer* with qualities quite opposed ; thus, the questions of *amour propre* and rivalry between waltzers are reduced to nothing. That one waltzer should be preferred to another can neither be surprising nor offensive, the fact generally being that the one is neither superior nor inferior to the other, but that the *Waltz* of the one agrees better with the *Waltz* of this or that lady. Similar varieties to those which exist among gentlemen are, of course, to be found in the other sex. These diversities, or affinities, constitute one of the attractions of the *Waltz*. The skilful waltzer has the charming prospect of finding in every partner fresh enthusiasm for

the *Waltz*. Uniformity only exists with novices and the inexperienced. I have devoted this separate chapter to the *Waltz*—the modern feature of the ball-room, which I can say, without vanity, I have studied with a particular care, and which I am even now incessantly studying. It has been said dancing is the *poetry of motion*; it should have been, waltzing is the

POETRY OF MOTION.

POSITION FOR THE WALTZ.

AND ALL ROUND DANCES.

# THE WALTZ.

The interest that has been taken in this dance of late, added to the enchanting and effective music that has been written for it, has lent new charm, and materially assisted in establishing it first favourite with all skilful and enthusiastic dancers.

Although the *Valse à Deux Temps* still has its votaries, the waltz is gradually reaching its supremacy.

It is with regret I have frequently to witness the want of understanding or decision between the waltzer and his partner. The latter holds herself as distantly as possible from her partner, turns her head, throws herself back, and seems ready to escape from him—all which not less misplaced than productive of an ill effect upon the dance.

Nevertheless, to be just, we cannot help observing that many persons waltz according to their own inspiration, and without having ever received the counsel of a master. Hence those false, exaggerated attitudes, those thousand contortions, and that fiat turning on the heel, which give to certain waltzers the air of an automaton.

It is almost impossible to describe the steps of the waltz with words; it requires the eyes of the body rather than the mind to discern them; however, I shall endeavour to point them out, as well as the attitudes and positions required, in

order that my readers may judge of their true physiognomy.

The gentleman should place himself directly opposite his partner, upright, but without stiffness; the lady places her left hand on the gentleman's right shoulder, the gentleman places his right arm round the lady's waist, and with his left hand raises the lady's right, so as to form an arch, supple and elastic; each should stand in the third position, and the lady should look over her partner's right shoulder. The gentleman commences with the left foot, and the lady with the right.

The step of the gentleman is made by sliding the left foot forward, and bringing the right foot up behind, raising on the front part of each foot, making a half turn, finishing in the third position, ready to commence with the right foot, and repeat the same. The lady commences at the same moment as the gentleman, beginning with the opposite foot.

In order to make our pupils understand how, by means of these steps, a turn may be accomplished, we are accustomed, in our lessons, to place the gentleman opposite the wall and make him describe a half-turn with the three steps, so that he finds his back turned against the wall; repeat the three steps (commencing with the right foot), and finish facing the wall. Dividing the steps into twice one and-a-half frequently assists the pupil in taking up the time and the idea of the dance.

The foot of the lady, as well as that of the gentleman, should preserve its ordinary position; all unnatural turns, or bending of the foot, can only spoil the waltz.

The lady should neither dance on the point of her toes, nor with her heels as though nailed to the floor. The front part of the foot should remain on the floor, so as to preserve the utmost possible solidity, without detracting from the necessary lightness.

There are only certain cases, when difficulties especial to the Valse à Deux Temps occur, that it is permitted, and then for ladies only, to change the ordinary position, and to raise themselves slightly on the toes, as will be explained hereafter. But these are only exceptions, and it may be affirmed for all the movements of the waltz that the body should never quit its natural position, which assures to it a graceful elegance and a free execution of the steps. To those who are desirous of becoming skilful waltzers, as well as understanding the art of waltzing, I would advise a careful perusal of the pages devoted to "Advice to Waltzers."

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## THE VALSE À TROIS TEMPS.

This Valse, executed with grace and without affectation, must always please, and form an agreeable diversion with its faster rival, the "Deux Temps." Moreover, it will be found a desirable exercise, not only for the waltz itself,

but for all dances which require flexibility of motion, which the *Valse à trois temps* especially develops. Custom exacts that we should say, valse à deux et trois temps; it would, in my opinion, have been better to have said, *Valse à deux et trois pas.*

This latter term, more conformable to what the waltz itself is, would have avoided much confusion and misapprehension. Certainly, in waltzing, they are *steps* that we execute, and not *time* that we pretend to mark.

The *Valse à deux temps*, especially, which has so often been wrongfully accused of being contrary to the laws of measure, might certainly have better been called the *Valse à deux pas.* Everybody will admit, without hesitation, that whatever be the measure, as many steps may be made to it as the dancer pleases, provided that he always keeps to its time.

But, regretting as I do that the word *pas* was not originally adopted instead of *temps*, I have thought it necessary to adhere to the phrase, not daring to take upon myself a lingual reform, but confining myself simply to wishing that this inapt expression had been supplied by one more appropriate. Although I hope to prove, when I come to speak of the valse à deux temps, that it is in no way contradictory of the measure, as has been often wrongfully asserted, still I will acknowledge the valse à trois temps moves more in harmony with the rhythm, which is, doubtless, an incontestable advantage for the ears and eyes of the spectators. But a something of

coldness—a slight monotony in its figures—the incessant movement of rotation, which some waltzers seem obliged to describe, are the principal faults which have to be corrected, and the inexperienced guarded against. The steps are made somewhat longer than those of the Waltz. The gentleman sets off with the left foot, and the lady with the right. The gentleman slides his left foot to the left, draws the right foot behind the left, the heel raised, the toe to the ground; afterwards turns upon both feet, and brings the right foot forward in the third position; he then slides the right foot forward, brings the left behind it, turning on the right, and finishing in the third position. This Valse may be practised with considerable advantage by counting six steps, connecting one with the other. The six steps should complete an entire turn, and occupy two bars of the music.

The preparation for this Valse is made by the gentleman:—He places the right foot a little in advance, on the first time of the measure, then the left, for the second, and raises himself on the front part of the feet, for the third time, ready to commence with the first step of the Valse. This prelude serves as a signal for the lady.

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## THE VALSE À DEUX TEMPS.

The Valse à Deux Temps may, perhaps, be properly called the *Waltz* of good society, and does not appear likely to lose the unanimous

favour it has found in the *salons* of all countries. The opinion, so long accredited, that this waltz moved in contradiction to the measure, cannot, as I have already stated, be sustained either by reason or by the ear. It has been asserted also that it wanted grace ; that the slow waltz was much better fitted to show off the waltzer to advantage, especially the lady ; while the deux temps only represented to the eye a short and jerking race, wanting entirely in those *balancements de corps* and undulations of the head, which form the indispensable ornaments of the true waltz.

It is difficult, in my opinion, to come to a clear understanding as to the word *grace*, varying as it does with time, and like all the things of this world, having its partisans and its changes. Every people, every age, thinks the most graceful dance in the world to be, beyond contradiction, its own. Very good reasons can be given in favour of the *Valse à trois temps* ; and I doubt not that a century ago as excellent were given on behalf of the *Sarabande* or the *Minuet*. In every age the natural enemies of the dances in vogue were those which came to dethrone them.

Before determining if a dance or waltz is likely to please the spectators we should ask whether it pleases the dancers ? It must be acknowledged that is the essential point to decide.

Now, I appeal to the waltzers themselves :— Do they experience the same pleasure in performing an uniform circle round a room, to an

equal movement, as when they spring with that fascinating vivacity which is so peculiar to the *Valse à deux temps*, moderating or quickening their pace at pleasure, the gentleman leading his lady as it pleases him, sometimes obliging her to retrograde, sometimes retiring himself, flying from one part of the room to another, turning to the right or to the left, varying the step at every moment, and at last arriving at that pitch of excitement which alone is to be enjoyed when dancing the *Valse à deux temps?* I make this appeal without fear of contradiction by the true amateurs of the waltz.

I am not here seeking to defend or exalt the *Valse à deux temps;* only I must say that I have never heard it criticised but by persons who have never danced this waltz. Its greatest detractors from the moment they have been able to appreciate its qualities have become its most zealous partisans.

The music of the valse à deux temps is rhythmed on the same measure as that of à trois temps, except that the orchestra should slightly quicken the movement and *accentuate* it with especial care.

The step is very simple, and much resembles the Galop, executed by either foot while turning. But instead of springing this step must be carefully glided, and all leaping and jerking steps carefully avoided.

I have already pointed out, in speaking of the Valse à trois temps, the position of the feet. The knees should be slightly bent ; when too

rigid they engender stiffness, and constrain to a leaping step ; but this flexibility of the legs should not be too great—indeed, almost imperceptible. The waltzer should be himself sensible of it rather than make it apparent to the eyes of others ; too great a bending is not only ungraceful, but is as injurious to the waltz as too great a stiffness.

A step must be made to each measure—that is, to glide with one foot and *chasser* with the other. The valse à deux temps differing from the valse à trois, which describes a circle, is made on the square, and only turns upon the glissade. It is essential to note this difference of motion, in order to appreciate the character of the two waltzes.

I have already expressed my regret at the title of à deux temps being given to this waltz instead of à deux pas. The term à deux pas would have avoided much confusion, by indicating that two steps were executed to three beats of the music—the first step to the first beat, letting pass by the second beat, and executing the second step to the third beat. By this means we are sure to keep time with the measure.

The gentleman must be careful to place himself opposite his partner, and incline himself with his right shoulder slightly towards her, so as to enable him to move easily in accordance with his partner ; he commences with the left foot, and the lady with the right. What I have stated as to the attitude of the gentleman applies

partially to that of the lady. She also should avoid stiffness of the limbs as well as of the arm, which is joined with that of the gentleman, and avoid leaning on the shoulder or hand of her partner.

The greatest defect with most ladies who are not very much accustomed to the Valse à deux temps, is to throw themselves back, to turn away the head, and to WARP the figure, which gives a heaviness to their appearance, and is out of character with the spirit of the waltz. Ladies should not hesitate to bend slightly towards their partners, which greatly facilitates the execution of the various movements they may be required to make. However slender may be the lady, she will never be light upon the arm of her partner if she ever detaches herself from him by any motion of the body.

The principles of the Valse à deux temps, as may be seen, are not very complicated. The step is simple, and may be easily acquired in a few lessons; the attitude is that only which is indicated by nature. But despite its apparent simplicity real difficulties will be found before arriving at anything like perfection in its execution. These difficulties, which a great practice only can overcome, consist in details sufficiently important to have induced me to apply to them the special chapter I have done, and which I would earnestly request the lovers and admirers of waltzing and correct dancing to carefully study. I have not the pretension, as I have said before, of indicating here the

mechanism, but the character only, and, if I may say so, the style even of this waltz, which accommodates itself less than any other to mediocrity of execution.

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## THE GALOP.

This dance is considered by many the gem of modern dances. Undoubtedly it is one of the most spirited, and a very important number on a programme of ball-room dances; but its character is completely destroyed by the gentlemen constantly twirling their partners round, somewhat resembling the spinning of a *tee-to-tum.* This objectionable feature I hope to see entirely dispensed with.

Many persons confuse the galop step with that of the *Valse à deux temps.* Although resembling it in appearance it is entirely different, the music being in *two four time.* As in all round dances, gentlemen should be particularly careful in placing their partners exactly opposite to them, and not keeping up the dance too long; ladies frequently complain of gentlemen exacting too much of them in this respect.

There are three distinct steps or parts to be made use of in the course of the dance. The gentleman takes his partner as for the waltz, by placing his right arm round the lady's waist, and with his left hand elevates the lady's right, the lady places her left hand on the gentleman's right shoulder, and inclines her head in the same direction; the lady should

not destroy the pleasure of the dance by leaning heavily, or supporting herself on the gentleman's shoulder. The Galop should be commenced with a promenade or *glissade* step, the gentleman departs with the left, and the lady with the right foot. The first part consists of eight single steps forward, and eight double steps back, the gentleman then turns his partner four times, each making two steps with each foot. The second part consists of four steps each way, viz., the gentleman with his partner makes four steps forward, and then a half turn, and commences with the right foot.

The third part requires considerable skill as well as practice to be able to dance it perfectly; it is composed of two steps, and a half turn with each foot: as before stated it is frequently confused with that of the *Valse à deux temps*, but the step is quite distinct. Each step or part should be commenced with each eight bars of the music.

The advice given to waltzers in a former chapter will apply equally to those who dance the galop.

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## THE MAZURKA.

Of all the dances which have been introduced of late years there is none, perhaps, whose character is more marked with spirit and originality than the Mazurka, to the (Polish) origin of which I need not refer.

The waltz, or almost any other dance, is composed partly of a certain mechanism, which

dancers, even the most refractory, finish by familiarizing themselves with, and of which a master can impart, in a given time, the principles. It is not so with the Mazurka, a dance of independence, truly of inspiration, and which has no rule but the taste and peculiar fancy of the dancer. I do not hesitate to assert that a part only of the Mazurka can be taught, the rest being invented, improvised in the course of its execution ; and it is this constant inspiration which renders the Mazurka so attractive, so varied, and which has won for it the first rank among the modern dances. I shall now endeavour to describe the four principal steps, which enable pupils to follow the time, the rhythm of which, marked as it is, presents peculiar difficulties to beginners. Pupils even who thoroughly acquire these four steps, will still be far from dancing the mazurka well ; yet they will have acquired a knowledge of its elements, and will be in a condition to direct themselves.

The first step is called the *pas glissé*, or *pas de Mazurka*. It is executed by springing lightly on the right foot, sliding the left foot to the fourth position, which employs two beats of the measure. The left foot is then raised to the fourth position behind ; this occupies the third beat. Repeat the same commencing with the left foot. This step is called the Mazurka step, because it is the most usual one, and recurs incessantly, whether employed alone or combined with other steps. Pupils should well assure themselves of

its execution before undertaking steps more complicated.

The second step is called the *pas de basque;* but it must be understood that we speak of the *pas de basque Polonais,* which is executed in three times, in order to mark the measure, and not of the *pas de basque Francais,* which is executed in two times. For the first time you spring and change the foot, keeping it off the ground in the fourth position. For the second time, place this foot on the ground, gliding it slightly; and for the third make a *coupé* behind the other foot, striking sharply with the heel, and lifting the same foot again to commence another step. Considerable care is necessary to advance easily in the second time, by placing the foot on the ground, and avoid all appearance of jumping in executing the step. The *pas de basque* of the Mazurka is made by lengthening (*en allongeant*) without crossing.

The third step has been called the *pas boiteuse,* because pupils who execute it imperfectly have the appearance of limping. The first time is the same as that of the *pas de Mazurka;* but instead of lifting the right foot behind in the third time, strike the left heel with the right heel and lift the left foot quickly. The foot should be raised from the ground and the toe pointed downwards; this step is always performed with the same foot.

The fourth step, called the *pas Polonais,* or *coup de talon,* is performed by striking the right heel with the left for the first time; for the

second, place the left foot in the second position ; for the third, slide the right foot to the left without springing, and strike again with the heel to recommence.

This step in the promenade is executed only with the left foot—in describing a circle it is made with both feet. The position is the same for the mazurka as for the *Valse à deux temps*; the foot should neither be too much bent nor turned out, but left in its natural position. The heel strokes which are interspersed with the various steps of the mazurka, and which are even amongst the necessary accompaniments of the dance, must be given in time, and with a certain energy, but without exaggeration. Such stroke, when too noisy, will always be considered in a drawing-room or ball-room as a mark of very bad taste. By the aid of the four elementary steps, which I have described, a pupil may be enabled to execute what is called in the mazurka a *Promenade*. The promenade is performed by holding the lady with the right hand, and making her accomplish a fanciful course, according to the space allowed.

The promenade may be said to be the basis of the mazurka ; it is obligatory before each figure. It is only in the promenade that the pupil can become at all acquainted with the spirit and energy required for the mazurka. It may be lengthened and diversified *ad libitum*, and it is in it, much more than in the figures, that the true character of the dance

can display itself. Each promenade must be ended by a tour of the gentleman with the lady. This tour, sometimes called by the rough and inharmonious name of *holubieck*, admitted neither by the Russians nor the Poles, is now simply called *Tour sur place*. Its execution requires special attention on the part of the pupil, and must be attacked with a grace and vigour that long custom alone can give. A dancer of the mazurka may be judged by the more or less impulse and character that he gives to this single step.

To perform the *Tour sur place* the gentleman must stand opposite his partner, draw her towards him, and pass her with a certain decision to his left; he, at the same time, lifts up his right foot behind, and lets it fall into the fourth position in front. From this position the gentleman makes a wheel round on both feet, rising on the point of his toes, and changing his position so as to hold his left foot in the fourth position in front. At the end of this part of the step, and on the third time of the bar, he lifts his right foot to the fourth position behind, to recommence the step. When the gentleman has performed the step in advance four times consecutively, he changes his position by passing the lady to his right, and continuing on the same side. He makes an *assemblé* behind with the left foot, for the first two beats of the bar, and then a *sissonne tendu* for the third; he also executes this step four times uninterruptedly. He then takes the hand of the lady again, if he

wishes to continue the promenade ; or, if the promenade be ended he withdraws his arm from the waist of the lady, as is usual in the Valse. It is to be remarked that after the gentleman has made the *pas tombé*, or falling step, in advance, the lady makes the *assemblé sissonne* behind ; and when the gentleman begins, in his turn, the *assemblé sissonne*, the lady has to make the falling step. The *Tour sur place*, one of the graceful, but also one of the most difficult steps of the mazurka, is the only one which is not to be varied as to the motion of the foot ; it may be, however, executed after several modes.

The gentleman can, without turning round, and while continuing to mark the pas sur place, make his lady turn round him. He first makes her pass from right to left, by turning his left arm round. When the lady has returned to her place, the gentleman passes his right arm under her left, taking her by the waist, and executes the tour sur place backward, by the *assemblé sissonne*, whilst the lady does the same forward on the falling step.

With the exception of the *Tour sur place*, which is as difficult to the ladies as to the gentlemen, the former have not, in the Mazurka, to execute steps by far so complicated as the gentlemen.

In the course of the promenades they have only to make the Polish *pas de basque*, without the heel stroke (which especially belongs to the gentlemen), and to introduce into it running or sliding steps, which they *must* practice to enable

them to execute the same with quickness and precision. The ladies, though apparently less active, or less occupied in the Mazurka than the gentlemen, have still to fill a task very decisive, and specially influential in the success of the dance. I will repeat here what I have said in reference to the *Waltz*, namely, there never can be good dancers, with inexperienced partners; and I do not fear contradiction, from the persons who have acquired a special knowledge of this dance, when I say, that a good Mazurka dancer is as rare amongst the ladies as amongst the gentlemen.

I will extend no further these preliminary observations upon a dance which, less than any other, can be explained by words, and resists a complete analysis.

I shall devote a separate chapter, as I have done for the *Waltz*, in which I hope to be able to describe the style of the dance, which I can say without vanity I have studied with particular care, and which I am even now incessantly studying.

I do not dare to say that the Mazurka is an art, for fear of attaching too much importance to a subject altogether a relaxation. Still, if it be true that the principal character of any art is variety and imagination, the Mazurka, most assuredly, deserves this title; for there is scarcely a day when a good dancer cannot find something to innovate and invent, contrary to what an exercise would allow which consisted of mere routine.

## OBSERVATIONS ON THE MAZURKA.

I presume that the pupil is now enabled to execute easily the four elementary steps, including the *Tour sur place*, the particulars of which have been detailed. It must not be imagined, however, that the study of the dance is completed, but a glimpse, or rather a rough sketch of it has been taken. It remains now to combine the various steps, to freely pass from one to the other without losing the time, to introduce those fancies and ornaments of motion and attitudes—such as resting in the middle of a bar, a double stroke of the heel, advancing and retiring, and numberless other shades which compose the veritable character of the Mazurka. It is indispensable that the gentleman should arrive at such a degree of practice and facility that he can commence with his partner without pre-occupying himself in any way with the step he is about to make, but act chiefly on the impulse of the moment, leaving no trace of preparation to be observed by the spectators. Everyone will, doubtless, understand that the dancers who would content themselves with uniformity, executing the Mazurka step, or the *pas de basque* only, after the master's instructions, regularly performing the promenade, without attending to the diversity of the steps and the character of the positions, would but imperfectly, nay, would not at all execute the Mazurka. The genuine dancer

of the Mazurka not only varies his steps, but often invents them by making new ones which belong only to himself, and which others would be wrong to even wish to servilely copy. It is one of the advantages of the dance to leave everyone to his individuality, and to prevent the dancers from appearing all modelled from the same pattern. I referred in my remarks on the Waltz, to deportment which must necessarily be observed by all dancers; this direction must, perhaps, be observed more strictly in the Mazurka, which is above all a *danse d'attitudes.*

It would be tedious, if not childish, to show exactly to the pupils what attitudes they must assume in dancing. It is necessary for them to consult their own inspiration, take care what they do with their body and their head, in order to avoid coldness and uniformity. *One does not only dance with the legs, but also with the body and the arms.* This remark applies particularly to the dancers of the Mazurka.

I have remarked that with the first step it is necessary to give a slight inclination of the head, and with the second to raise it, with a decision full of grace. When the gentleman gives to the lady a new direction, there are also particular movements which practice of itself suggests to intelligent pupils. The Mazurka is composed at once of impulse, majesty, unreservedness, and allurement. It is necessary to know how to mix at the proper time these various characteristics, which must be found,

with all their shades, in the attitudes of the dancer, who in no case must allow himself to be languid or inanimate. I like to see my pupils risk something, even from their first lesson seek to take attitudes even at the expense of a little exaggeration, which in the course of the lesson it is easy to correct.

It is necessary to DARE, not to mind too much what the bystanders may say ; to dance for oneself, not for others ; being first persuaded that the freedom of the dance, its irresistible impulse, and the real pleasure it communicates to the dancers, will soon compensate for the attention bestowed. The taste of the professor must repress too much impetuosity, and point out the attitudes which either appear too affected or theatrical. It is necessary for the gentlemen to know how to conduct and direct their partners ; to know how to make them describe those gracious undulations, those *voltes* (if one may be allowed the expression), so *piquant* and so accordant with the dance.

After this it may be understood that the part of the lady is anything but unimportant, as I have said before, and that upon her possessing more or less facility and dexterity depends, in a great degree, the success of her partner. She ought to follow him, however rapid may be his course ; to stop when he stops ; to begin again ; and rest attentive to all his movements. The *Tour sur place* especially requires on the part of the lady a great deal of decision and presence of mind. The least hesitation

coming from the lady destroys entirely the effect of the step, which loses all its character if there is not a perfect harmony existing between the lady and gentleman.

I think it superfluous to repeat here what I have already said on the subject in the *Waltz*, the ladies would do wrong to attempt the Mazurka in public without having received lessons from a master; that they would find neither success nor pleasure in this dance, if they knew not at least beforehand the first elements.

As soon as the pupil has acquired a sufficient knowledge of the steps and of the direction of the lady he may be made to execute the figures, a complete detail of which I shall give in the article on the Cotillon.

But I cannot repeat too often how necessary, nay, even indispensable, in my opinion, are the promenades, not only to beginners, but even to the advanced pupils.

A teacher who would make his pupils execute figures from the commencement, cannot pretend to form real dancers of the Mazurka. The promenade alone gives to the professor the facility of studying correctly the steps and attitudes of each. Whoever will submit during several lessons to this exercise, uniform, and especially unattractive, will have afterwards no cause to regret having imposed upon himself the trial. He is sure of never falling into the common routine; and moreover, will possess that facility and diversity of step which doubles

the pleasure of the dance. When any one executes the promenade well, it may be said that he knows how to dance the Mazurka. The study of the figures is no more than play; a little attention and memory are sufficient. I will not terminate my observations on the Mazurka without stating that it has been, and still is, the subject of much reproach, which I only notice because I find a fresh occasion to show still better the principles and nature of the dance. The Mazurka is accused of being too little extended, of appearing but rarely in the drawing or ball rooms, of being solely the dance of a few, that it has not become popularized, as have some other dances which are accused of being too common.

I think it would be unjust to judge of a dance by its more or less popularity: provided that it continues, preserves its attraction, and maintains especially its rank in the world, that is amply sufficient; and it is not absolutely necessary that it should early become the prey of the crowd. I need not state that the Mazurka from the commencement has been, and is now, admitted into balls of the first order in London, Paris, and Vienna. Perhaps even it is destined, for a still further time, to appear especially in reunions of this kind.

The reasons may be easily comprehended. First the difficulty of the dance, which I have not sought to dissemble; the necessity for a previous and consecutive study, which demands leisure; then its character, which

is composed not only of confidence, abandonment, and impulse, but also of dignity and elegance.

I doubt if anyone commonplace in form and deportment can ever perfectly succeed in the Mazurka, which requires in the midst of its apparent liberties so much reserve and good taste. Besides from its being a dance not within the reach of the first comer, from its representing altogether a particular art and reserving to the dancer a certain aristocratic varnish, is that a reason for its rejection, or rather is it not for it a pledge for the future? It is not my province to examine if such a dance belongs really to one people more than another; or whether considered in a certain point of view, all dances and especially the national ones are not rather sisters and fellow-citizens of the same country—which is that of elegance, taste, and grace.

I would merely suggest, that in the Mazurka is to be found the vivacity, the abandonment, the dignity, and a little of the spirit which it is necessary we should blend with our pleasures. Finally, here, as in the Waltz, to those persons who would absolutely deny the peculiar impressions of impulse and pleasure that the Mazurka communicates to its performers, I will only permit myself to make this simple reply:—Dance it; I feel assured from the present time, of the issue of the trial, and I fear not to appeal from the judgment of the mere

spectator to that of the dancer, which cannot fail of being at once more competent and favourable.

I shall now describe the Mazurka Quadrille. It is necessary to form a general round before the commencement of the Quadrille. Frequently it is difficult for the couples to agree beforehand upon the figures they intend to perform. A word or a sign should be sufficient for all to understand what they have to do, and for each to set out in his turn without any further preparation or warning. The Mazurka is not sufficiently known in Australia to be executed in the Polish mode,—without any rehearsal. The time will come, I have no doubt, when it will be improvised even as in countries where the spirit of dancing is fully understood. In the meanwhile, till such experience of the dance is sufficiently acquired, it happens that Mazurkas which are attempted in the drawing and ball-rooms often fail from want of order and conception.

Every one among the gentlemen declines the responsibility of leading : there is hesitation, if not absolute confusion, among the couples, who are not sufficiently acquainted with each other's intentions. In the end it often happens that a Mazurka, pompously announced, terminates in a kind of general rout ; a single unskilful gentleman being sufficient to disturb the whole set. To obviate these inconveniences, the following figures may be studied in private, and will present to the dancers a sort of prepared exer-

cise, which they would only have to execute in the ball-room, leaving no other pre-occupation than that of the steps. In order to avoid as much as possible the strangeness that the Mazurka has in the eyes of certain persons, and to proportion it to the framework of our balls, I have taken care to arrange and select only such figures as are in keeping with modern Quadrille dancing, and such as may be practised with considerable advantage by those who are desirous of becoming fully acquainted with this élegant and most artistic dance. The Mazurka Quadrille may be danced *vis-à-vis* with eight or any even number of couples; an advantage to beginners, who are always embarrassed with single promenades. The music is the same with that of the Mazurka, the explanation of which has already been made. It must not be understood that the Mazurka Quadrille can pass for the Mazurka itself, although it has for its veritable amateurs advantages which nothing can replace, but which are often so difficult to realize and execute.

To those who are familiar with the Mazurka steps the acquisition of the dance will present no difficulties. With a short course of lessons most persons will be enabled to execute the figures correctly. As in all Quadrilles, eight bars of the music are played before each figure is commenced, during the first eight bars of the first figure a grand round is formed by all joining hands, and making a turn to the left (four bars), then to the right (four bars). All

the couples make a *Tour sur place* forward eight bars, and backward eight bars.

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## MAZURKA QUADRILLE.

### FIRST FIGURE.

First and second couples right and left (eight bars); the first and second gentlemen advance with their partners, the ladies cross over, and the gentlemen pass round each other rapidly with the left hand, and return to places. *Tour sur place* forward (eight bars). Recommence this figure that the ladies may regain their places (sixteen bars). Side couples repeat the figure (thirty-two bars).

### SECOND FIGURE.

The first and second gentlemen advance with their partners hand to hand (four bars); retire in the same manner (four bars); cross to opposite places (four bars); *Tour sur place* forward (four bars). Recommence the figure to return to places (sixteen bars). Side couples repeat the figure (thirty-two bars).

### THIRD FIGURE.

The first and second ladies cross by the right (four bars), recross, join left hands, and present right hands to partners (four bars); gentlemen join with right hands, and place their left hands on their waist (four bars); conduct partners to opposite places (four bars); *Tour sur place* (four

bars); *vis-à-vis* couples hands across, and perform a whole turn (four bars); retire with four bars. The first and second ladies cross by the right (four bars), recross, join left hands, and partners join with the right (four bars); gentlemen conduct partners to places (four bars); *Tour sur place* (four bars). Side couples repeat the figure in the same manner (forty bars).

### FOURTH FIGURE.

The first gentleman with his partner promenades round inside the figure (eight bars), *petit tour* forward (four bars), retire (four bars), the first gentleman conducts his partner to opposite couple, retains his partner's hand, turns half round, and gives his left hand to opposite lady; the two ladies join hands behind the gentleman (four bars); three advance (four bars), retire (four bars). The gentleman passes under the ladies' arms; the three execute a turn to the right, second lady finishes in her place, and with her partner *Tour sur place*, first couple promenade to places (four bars); *petit tour* forward (four bars), backward (four bars). The second, third, and fourth couples repeat the figure.

### FIFTH FIGURE.

The first and second couples, half right and left (four bars), gentlemen with their partners make the *Tour sur place* backward (four bars). Half right and left to places (four bars), *Tour sur place* backward (four bars); first and second

couples hands round to *vis-à-vis* places (four bars); *petit tour* (four bars) hands round and retire to places (four bars). *Tour sur place* (four bars). Right and left (eight bars).

Side couples repeat the figure. The music is continued, and the figure concluded by the *Grand Chain*, the gentlemen give their left hands to their partners to commence with, when each have regained their places the *Tour sur place* is executed.

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## THE WALTZ-MAZURKA, CALLED THE CELLARIUS.

The Waltz-Mazurka is composed of three distinct parts, which are executed at pleasure.

The first part is called the *valse simple*, the second *coup de talon*, and the third the *valse double*. The gentleman places himself before his partner as for the ordinary waltz. The departure is made on the left foot by a *temps levé* on the side, and gliding to the second position; he then pirouettes by springing on the left foot, and lifting the right foot to commence with. So much for the first part.

The second part is done by the aid of a stroke of the heel, which I have previously explained in the article on the Mazurka. This step is extended to the side without turning to recommence with the other foot, and is performed four times with one foot and repeated with the other foot.

For the third part, execute the two steps of departure which are described for the first. After the second step, when the left foot is raised, and the dancer is on the extremity of the foot, he gives, at the expiration of the bar, a stroke of the heel, sharp and well marked, drawing the right foot to the side to recommence with.

The Waltz must necessarily possess all the qualities which the Mazurka requires : suppleness of body, flexibility of movement, limbs pliant, and endowed with a certain degree of vigour.

After reasonable practice and attention the Waltz-Mazurka will be found a most agreeable dance, it may be performed to the music of the Mazurka ; but the Orchestra should take a more lively movement, and well mark the commencement of each bar.

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## THE POLKA MAZURKA.

This dance is not at all difficult, it is generally a great favourite with those who take the trouble to become acquainted with it. The movements are cheerful and unite every condition of attraction and grace which is requisite to enable it to keep its place with other dances. The gentleman takes his partner as for the Waltz. The music is in three-four time, the accent is on the first of each bar. The first step is that of the Mazurka, and the second

resembles the Polka step. The dance may be varied by making the first step a *Promenade*, and introducing the reverse turn for the second part or step. With a few lessons most persons will be enabled to enjoy this spirited and agreeable dance.

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## LA SAUTEUSE;

### OR, NEW SPRING WALTZ.

*La Sauteuse* is a great favourite amongst skilful dancers, and is a prominent feature in fashionable *reunions* in London and Paris. By many this Waltz is called the *Valse à Trois Temps*, but there is a vast difference between the steps of the two waltzes.

The steps of this Waltz are similar to those of the Waltz (see page 54), with this exception, that the first step is a spring like a *jette*, and the other two are sliding steps.

Many teachers and dancers confound the step of the *Sauteuse* with that of the original second step of the Schottische.

Care must be taken not to fall into this error, as it entirely destroys the character and originality of the dance.

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## OBSERVATIONS ON THE WALTZ.

This waltz which offers no great difficulties as to its elements, especially to those who know already how to waltz, has its own peculiar style,

and which it is important to seize well. I have, doubtless, no occasion to suggest to the reader the importance of carefully perusing the rules and principles of waltzing which I have already laid down.

If we have had the good fortune to form among our pupils waltzers sufficiently able, to be confounded with the most skilful professors, we owe it, we can say, to the method and system we have of teaching and imparting the character of each dance.

This apparent imitation so far from leading to routine, seconds on the contrary the originality of intelligent pupils, and makes them quite equal to, if not surpass their models.

I avow that I anxiously wish to see other professors of dancing adopt this system, which has at least the advantage of offering to the public for each dance an invariable type, and destroys the germ of those divisions and dissensions so prejudicial to the teaching and practice of all dances.

A master ought, it seems to me, to avoid giving, under the title of such and such a foreign dance, a fanciful step which will be only a counterfeit, and have derived its birth from the Ballet, or even from the head of the master himself. It is not that I intend to say that the steps would be necessarily inferior to those originally performed in the continental *salons*, but they have the grave inconvenience of forming as many kinds of dances as there are professors.

It will be remembered that at the appearance of the Polka, every one tried to have his own, and often that of one ball-room was different from that of another. I regret to say these remarks at the present time apply to the Waltz in particular.

These dances have already sufficient obstacles in the peculiarities of their performance, without every one preteuding to execute them on a plan of his own.

May then this misunderstanding be corrected in reference to dancing, and the Waltz in particular.

Let each professor decide to take the model of each dance, *not* from his own imagination, but from the nationality of the dance itself, which is at once, it seems to me, the most natural and sure guide.

In forming this wish it is not my own particular interest that I have in view. I speak for the general interest, and from my own experience, which has demonstrated to me how much the want of unity in teaching is injurious to all.

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## "LA PAS DE SOLDATS," or QUADRILLE À LA MILITAIRE.

This Quadrille is danced by four couples, and when danced with precision, has a most graceful and elegant appearance. The figures are not difficult, and display to the utmost the *maintien* of the dancers. The Quadrille is danced without

stopping between the figures. The music, composed of Quadrille and martial music, is played from the beginning to the end of the figures, eight bars being playcd before commencing.

The leading couple is termed - No. 1
The couple opposite - - No. 2
The couple on the right - No. 3
The couple on the left - No. 4

Fig. 1.—First and second couples advance hand to hand (four steps), retire (four steps), half right and left to opposite places (eight steps), advance and retire as before, and half right and left to places, *Balancez* and turn partners (all turns, as in the Quadrille, First Set, are made with the hands). Third and fourth couples repeat.

Fig. 2.—First couple advance (hands joined) between second couple, each cross to opposite places (16 steps), retire backwards to places, second couple passing between (16 steps), *Balancez*, the eight at corners, and turn. Second, third, and fourth couples repeat.

Fig. 3.—Four ladies *Moulinet* (right hands across), (16 steps), round to the left, and back with left hand (16 steps), gentlemen pass round to the right (16 steps) and back to places (16 steps), *Balancez* and turn partners, gentlemen repeat the *Moulinet*, ladies passing round outside, *Balancez* and turn partners, promenade round the eight (16 steps), and finish in a line facing the top, retire in a line (16 steps), advance again (16 steps), and conclude with *Salutation*.

## THE POLONAISE.

This is the most stately of dances (or it may be called, rather, a grand promenade). In all the aristocratic courts, and, above all, in those of Northern Europe—from Vienna to St. Petersburgh—this is the prelude to the balls of the highest sphere of society, as it is at Her Majesty's Court Balls at Buckingham Palace.

Whilst every costume is in its freshness, and every plait of dress and every lock of hair still retain the form most becoming to the wearer, then, and not later, the Polonaise is danced. From its dignified measure none may abstain; from the king to the ensign—from the youngest of *belles* to the oldest of the *ancien régime* of *beaux*. Then is the line formed for such a review as no field of battle can present, for all parties retire amidst the lustre of silks and satins and the brilliancy of gems and diamonds. At Her Majesty's annual *fete* the Polonaise first appeared in England, but now it assumes its place at all the great re-unions patronized by the noble leaders of fashion.

To perform this promenading dance, all those who desire to engage in it must assemble in the first drawing-room, and then the lady Patronesses, or, in their absence, the Masters of Ceremonies assign to each lady a cavalier, in *Bal Costume*, care being taken that there be perfect correspondence of costume. Then the inspiring measure is played by the Orchestra,

The folding doors are thrown open and the assemblage of dancers make their *entrée* into the ball-room, hand in hand, slowly marching and conversing in an under tone, the ladies playing or coquetting with their fans or bouquets.

The march at court is preceded by the chamberlains—in other places by the Masters of Ceremonies with their white staffs. Thus marshalled, the promenaders visit room after room, —the beauties of which are thus displayed, and still more advantageously those of the promenaders. Those who do not join in the march have their full share of the enjoyment—for they behold to the best advantage all the marvels of the toilette, the grace and elegance of those who figure in this distinguished measure.

In ball-rooms and *salons*, where the convenience of a reception room is not available, the Polonaise may be arranged in the room set apart for dancing.

The music is available for various devices and figures, and should precede the Quadrille Francais, or First Set.

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## THE POLKA.

The Polka is one of the most ancient, and yet one of the most popular, of modern dances, which may now be considered as a French dance, despite its foreign origin ; for to France it owes its great vogue, and its character of universality.

I need not here recall all that has been done in honour of the Polka, in books, *feuilletons*, poems, dramas, music, any more than the numerous attacks of which it was the object on its first appearance, and over which it has so gloriously triumphed. I shall occupy myself with the steps exclusively; and, if the word be not too pretentious, with the technicalities of this dance.

The position of the lady and gentleman in dancing the Polka is similar to that of the Waltz. The gentleman should place himself opposite his partner in the third position; he should support her with his right hand placed around her waist. The arm, destined to support the lady, alone requires a certain degree of vigour—natural grace, elasticity; and extreme ease, should prevail in all the movements of the gentleman.

The left hand, which holds the lady's right, should be half extended from the body; the arm neither too stiff nor too much bent, which would look affected in one case, and *gauche* in the other.

The gentleman should hold his partner neither too near nor too distant from him: too great a proximity is contrary to the laws of propriety and grace, while too great a distance would render very difficult, if not impossible, the turns and evolutions which form part of this dance.

In short, the gentleman must determine, by his own good taste, the space which is to exist between his partner and himself.

The lady places her right hand in the gentleman's left, the other gracefully resting on his right shoulder, and inclines her head in the same direction. She should let herself be guided entirely by the gentleman, who alone imparts to her the direction of the dance, conducts her to this or that part of the ball-room, and decides the repose and the re-commencement of the dance. A lady is reputed so much the better dancer and waltzer as she obeys with confidence and freedom the evolutions directed by the gentleman who conducts her.

In the chapter devoted to the Waltz I have referred to the details of attitudes, for which the help of a master is indispensable. A bad habit, once acquired, is difficult to lose; and a single false attitude sometimes irretrievably spoils the dancing of a person, who thenceforth remains stiff, formal, and ungraceful, for want of proper direction at the commencement.

### The Steps of the Polka.

The Polka is danced in TWO-FOUR-TIME. I will endeavour to give an idea of the step, which is divided into three times.

For the first time, the left heel must be raised to the side of the right foot without passing behind it. In this position spring upon the right foot, and pass the left foot forward, which forms a *glissade en avant.*

The second and third times are composed of two *jettés*, or *petits pas sautés;* the first with the right, and the second with the left foot, taking

care that the feet are kept nearly on the same line.

At the second *petit pas* raise the right heel to the side of the left foot, and let the fourth time of the measure form a pause or rest, so that three times only are marked by the dancer. Recommence with the *glissade en avant* of the right foot, and so continue alternately.

The gentleman should always begin with the left foot, and the lady with the right.

The Polka presents in its execution many special evolutions which contribute much to its variety, and which a practised dancer never fails thoroughly to acquire. He should cause his lady to turn in every way, to retire from or advance towards him in a right line; he should even, in certain cases, and when the crowd leaves to each couple scarcely space to move, *faire pivoter* his lady, in slackening his steps so as to form a space for himself.

It is needless to remind my readers that these variations are entirely at the disposition of the gentleman, who introduces them in the dance according to his pleasure, or to the exigences of a crowded ball-room.

On the first introduction of the Polka, figures were executed. The gentleman led out his lady, holding her right hand, as in the Old Hungarian dance; then turned towards her, and turned from her alternately.

With the ordinary step was mixed that called the Bohémien, or Double Polka, which was

executed with the left foot in the second position, the heel on the ground, the toes in the air, exactly as in the *pas de polichinelle* !

The smallness of our *salons*, and the good taste of the dancers, have caused these accessories of the Polka to be abandoned ; I therefore do not dwell upon them, since from the very beginning they were quickly discarded.

The only figures of the Polka now executed are those of the *Cotillon*, and I shall under that heading point out those which are properly adapted to it. This dance should completely preserve in our balls the external attributes of the Waltz, with which it has many points of resemblance, and even of fraternity in respect to the direction and attitudes.

The Polka, which found its way into our balls under the auspices of fashion, has seen its success assured from day to day. One may unhesitatingly assert, that it is now thoroughly and firmly adopted, since it has even descended to assemblies of an inferior rank, and seen itself travestied and disfigured by faithless interpreters, without losing any portion of its just renown for distinction and elegance.

Even while I am writing, some distinguished waltzers affect a disdain for the Polka, and treat it as a dance already superannuated, and which they would abandon willingly to novices in the art.

This is, in my opinion, but a temporary prejudice, the almost infallible reaction attendant on great success. Without having the *entertain-*

*ment* of the Valse, or the spirit and variety of the Mazurka, the Polka possesses advantages which are exclusively its own. By soft and graceful movements, the nature of its steps, which yield so readily to all the caprices of the waltzer; by the character of its airs, for the most part inspired by such happy musical feelings, it is certain to be again adopted in the ball-room, providing, as it does, for our waltzers an indispensable repose.

The pretended facility of acquiring the Polka might, perhaps, from a fear of vulgarizing it, have caused its abandonment by the higher class of society, but it has been found that five or six lessons *do not* qualify a votary to rank as a first-rate dancer of the Polka.

There are in this dance, as in all others, delicate shades which are as especial to it as they are indispensable to be acquired, and there are also real difficulties, which a continued practice can alone surmount.

Whoever pretends to dance the Polka in a ball-room, without sufficient previous study will infallibly exhibit himself, if not ridiculous, at least awkward, and serve as a contrast to those who have given it the attention it requires.

The Polka of *Mauvais ton* can alone be improvised; the Polka of society will always exact instruction and study.

## THE SCHOTTISCHE.

The Schottische has its origin from the Polka, and was introduced in London shortly after that dance became popular. Besides being a very pleasing and agreeable dance, it is perhaps one of the most useful dances to the beginner, familiarizing him as it does with the evolutions of the round dances, and imparting a degree of confidence which alone is to be obtained by practice; it is danced in couples, and the positiou is the same as for the Waltz. (See page 54).

### EXPLANATION OF THE STEPS.

The gentleman begins with the left, and the lady with the right foot.

Four *pas marche* (or walking steps) sideways, finishing in the third position; four steps are then made, commencing with the right foot, sliding to the side, and finishing in the third position. The second part is that of the Galop, or Valse à Deux Temps, counting eight steps, and commence again the first part. The music for this dance must be well marked.

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## THE BALMORAL;

### OR, "HIGHLAND SCHOTTISCHE."

The Balmoral is danced by two persons as in the *Schottische*. The gentleman begins with the left foot, the lady with the right; each touch the ground with the heel and toe, counting

four ; turn half round, count four ; commence with the other foot, and repeat ; slide forward, turning half round (four steps) ; touch the ground with the heel and toe, counting four; repeat, and commence the first part again.

The music for this dance, having the Scotch accent, is very lively, and adds much to the interest of the dance.

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## THE CALEDONIANS.

This Quadrille is danced by four couples, placed in a square. Owing to the very bad and vulgar style of dancing which has been introduced into this Quadrille, it is only admitted in certain circles.

### FIRST FIGURE.

The first couple, and the couple opposite, give right hands across in passing half round, then left hands across, and back to places.

*Balancez* to partners, and turn.
Ladies' chain.
Half promenade.
Half right and left.
The side couples repeat.

### SECOND FIGURE.

The first gentleman advance and retire twice. All *Balancez* at the corners and change partners. Promenade round. The second, third, and fourth gentlemen repeat, when they have regained their partners, finish with promenade.

### THIRD FIGURE.

The first lady and opposite gentleman advance and retire; advance again and turn with both hands; and retire to places. The first couple lead between the second couple, each crossing to opposite places. The second couple lead between the first couple, and each return to places. All *Balancez* at the corners, and turn by the hands, join hands and form a circle, advance and retire; turn partners to places.

The figure is repeated four times.

### FOURTH FIGURE.

The first lady and opposite gentleman advance, then their partners advance. Both couples turn to places. The four ladies to the right, each changing places. The four gentlemen to the left. The ladies move again to the right, and gentlemen to the left. Promenade to places, and turn partners. This figure is repeated four times.

### FIFTH FIGURE.

The leading couple promenade round inside the figure.

The four ladies advance, presenting right hands, and retire.

The four gentlemen advance, presenting right hands, and retire to places.

All *Balancez* with partners and turn.

Grand chain half round.

Half promenade to places, and turn partners.

Chassez croisez.

Promenade round the figure.

Repeat four times and conclude with the Promenade.

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## THE REDOWA.

The Redowa is a Waltz introduced in London by M. Coulon. The simple and charming style of this dance has caused it to become a great favourite. To those persons who are already acquainted with the other dances, the steps of the Redowa will not be found difficult to acquire.

### Explanation.

The position for the Redowa is the same as for the Waltz (see page 54).

The Redowa step is a *pás de basque*, and may be danced *à l'envers*, and *à rebours*.

The rhythm of this Waltz is two in each bar. The music is in three-four time, like the Mazurka; the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

It will be seen that this dance offers no great difficulties as to its elements, especially to those who know already the Mazurka and the *Valse à deux Temps*, but it has its own peculiar style, which it is important to thoroughly understand. The Redowa, more than any other dance perhaps, requires a great flexibility of body, and a peculiar feeling of the time, the accent of which should be indicated in every movement of the dancer.

# THE NEW COTILLON.

After having given a description of most of the dances which are now performed, it remains for me to speak of the Cotillon, which, from the numerous elements it combines, may, perhaps, be considered as the summary of the principal dances, the detailed explanation of which has already been given.

The important place which the Cotillon occupies in the dancing reunions in Europe warrants me in devoting a special chapter to the details of this dance, which above all others imparts animation and variety to a ball, and which always ends too soon for the satisfaction of the wâltzers.

I have, therefore, thought it my duty, as I have said in the introduction, to give particular attention to the description of the Cotillon, which I consider as the basis of fashionable dancing, and upon which it is good to have, once for all, certain data.

In order to form a Cotillon, all should sit around the ball-room, in half or complete circles, according to the number of dancers, observing to place themselves against the walls. in order to leave as much space as possible for the middle of the room.

The dancers should place themselves couple by couple, the gentleman having his lady always on his right, and without leaving any space between the seats.

The gentleman who rises first to commence takes the title of *gentleman leader*, the place which he occupies with his lady represents what is called the *head of the Cotillon.*

The Cotillon can be composed of Waltz alone, of Polka, or of Mazurka. It often occurs that these three dances are blended together, and that they pass from one to the other for the greater variety.

When they commence with the Waltz, the couple leading set out first and make the tour of the *salon*, followed by the other couples, who return successively to their places; the first couple rise anew, and execute a figure of their own selection, which the other couples must execute in their turn, to the end of the circle.

I do not hesitate to say that the destinies of a Cotillon rests, in a great degree, in the hands of the gentleman leader; on him, especially, depends, more or less, the animation and energy which presides over the whole.

It is he who gives to the Orchestra the signal of commencement, warns it, when it is necessary in the Cotillon mixed with Waltz and Polka, to change the time. The Orchestra ought also to play during the whole continuance of a Cotillon without stopping, and only cease when they have received the order from the gentleman leader.

To insure order and movement in a Cotillon, it is indispensable that all the couples fully recognize the authority of the gentleman leader.

If each, at his own fancy, seeks to interfere with the leading, if the choice of the figures be not determined by a single person, all will soon become languid and disarranged, as there will be no more order or connection. It is desirable that this discipline of the Cotillon, so well observed in Europe, should be universally established in Australia, when we should not be slow to recognize how much the regularity of the figures would contribute to the pleasure of all reunions.

It is the duty of the gentleman conducting never to lose sight of the other couples; to warn, by striking his hands, the too tardy dancers, or those who, by prolonging their Waltz, would occupy the floor too long.

It is needless to remind my readers how much of both tact and prudence this duty of gentleman conductor, rigorous in appearance, demands in its details, and how much it would be out of place to wish to direct a Cotillon by the slightest magisterial pretension.

It may, moreover, be conceived that with dancers who are habituated to the Cotillon, the task of gentleman conductor is much simplified, and confines itself more to an indication than a direction.

To ease, if possible, the functions of the gentleman leader, and to avoid the expense of memory to those who do not always find exactly at the precise moment, in the midst of a ball, a new figure, especially when it is not described by a fixed term, I have described a few of the

figures which can enter into the composition of a Cotillon.

To each of the figures a name has been given, brief and simple, so that the gentleman leader has only to name aloud a figure, for the other couples to know immediately what they have to do. This indication of the figures will especially be of great use for improvised Mazurkas, and be alone able to insure their complete success.

I have taken care to state between parentheses, at the head of the figures, those which apply to the Waltz, the Polka, and the Mazurka, and those which might suit specially one or more of these dances.

I regret that the limits of this volume will not permit me to give a more extensive collection of figures; in a future edition I hope to overcome this difficulty. Without having observed any fixed order, I have, however, described the most simple and usual, which ought necessarily to precede, in the development of the Cotillon, figures more complicated; from their natural tendency to excite the animation of the dancers.

## The Figures of the Cotillon.

### (1.)

### *La Course—The Course.*

(Polka, Waltz, Mazurka.)

The leader and his partner commence with the Polka, or either dance that he may select, followed by the other couples, they make a tour

round the room, and each successively take their seats. The leader then selects two ladies, and his partner two gentlemen. They place themselves *vis-à-vis* to each other, the gentleman with the lady opposite to him makes a tour round the room, with the Polka, or whichever dance has been selected. The other couples repeat the figure. When the company is large the figure may be performed by two, three or four couples according to the dimensions of the ball-room.

(2.)

*Les Ronds à Trois—The Rounds of Three.*

(Waltz, Polka.)

The first couple sets out, as in the course, with Waltz or Polka. The gentleman selects two ladies, and the lady two gentlemen. They form two rounds of three, and pass rapidly round. At a given signal the lady passes under the arms of the two gentlemen, and meets her partner, who passes under the arms of the two ladies they make a tour, followed by the two gentlemen dancing with the two ladies who commenced the figure, return to places, and other couples commence.

(3.)

*Les Chaises—The Chairs.*

(Waltz, Polka, Mazurka.)

The gentleman leader with his partner make a tour round the room with either dance, he then places her on a chair in the middle of the room, and presents two gentlemen to her, one of whom she must select, the gentleman

refused must sit upon the chair, and the leader presents to him two ladies, one of whom he selects, and the leader dances with the lady refused. This figure can be performed by one, two, three, or four couples.

(4.)

*Les Fleurs—The Flowers.*

(Waltz, Polka, Mazurka.)

The conductor selects two ladies, and requests them to name to him in a low voice, each a flower, he presents the two ladies to a gentleman, and names to him the two flowers, from which he has to choose one, and dance with the lady representing the flower he has named, the conductor dances with the other lady. The conductor's lady executes the same figure with two gentlemen chosen by her. The flowers will answer for one, two, or three couples.

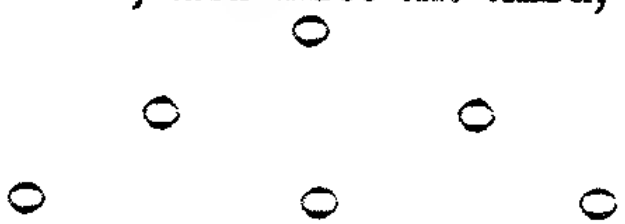
(5.)

*La Pyramide—The Pyramid.*

(Waltz, Polka.)

The first three couples dance the Waltz or Polka round the room. The three ladies select three other ladies, and the six ladies form a Pyramid.

One single lady forms the first row, and represents the head of the pyramid, two form the second rank, and three the third, thus :—



The three gentlemen select three other gentlemen, joining hands, form a chain and pass behind the three ladies, and then between each of the rows, following the conductor until he gives the signal (by clapping his hands), when each gentleman takes his *vis-à-vis* lady; the conductor taking the lady at the head of the pyramid and leading off with the Waltz or Polka. This figure can be performed by five couples, by placing a fourth row of ladies.

(6.)

*La Coquette—The Coquette.*

(Polka, Waltz.)

The first couple make a tour with the Polka or Waltz; the gentleman then conducts his partner to a chair placed in the centre of the room, he then presents to her a gentleman to dance with. If she declines him, he has to stand behind her chair, and she is then presented with another by her partner, until she accepts one, with whom she dances several rounds. This figure is repeated by the other couples.

(7.)

*La Course Assise—The Course Assize.*

(Waltz, Mazurka.)

There are placed in the middle of the ball-room two chairs, back to back. The first couple set out with a Waltz or Mazurka, and make a tour of the room. The gentleman

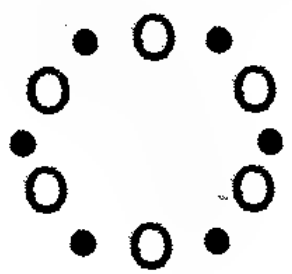
selects a lady, and his partner a gentleman, and place them each on the chairs back to back. The gentleman then seeks two ladies, takes them by the hand, and places himself opposite the lady he has placed on the chair. His partner does the same with two gentlemen. At a given signal each takes his *vis-à-vis*, and makes a tour of the room, returning to places. This figure can be executed by two couples, by placing four chairs instead of two.

(8.)

*La Rond—The Round.*

(Polka, Waltz.)

The first three couples make a tour with the Polka or Waltz. Each lady takes another lady, and each gentleman takes another gentleman. The ladies place themselves back to back in a circle ; the gentlemen face them, and join hands to increase the circle, thus :—



So placed, they advance and retire twice, increasing and decreasing the circle ; each gentleman then dances the Polka or Waltz with the lady on his right. The other couples repeat.

(9.)

*Les Colonnes—The Columns.*

(Waltz, Polka, Mazurka.)

The gentleman leader with his lady dance the Waltz, or either dance he selects, and leaves her in the middle of the room. He takes a gentleman, whom he places back to back with his lady; he takes another lady, whom he places opposite the gentleman he has just selected; and in this way the rest, till he has formed a column of four or five couples, which he takes care to terminate with a lady. At a signal, given by clapping his hands, each turns round and dances with his *vis-à-vis*, and return to places. A double column may be formed by starting two couples instead of one.

(10.)

*La Corbeille, la Bague, et le Bouquet—The Basket, Ring and Flower.*

(Waltz, Polka.)

The leading couple dance round the room, the gentleman holding in his hand a small basket, containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner, and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand; the one who has the ring may choose a lady to dance with, and the one who receives the flower is to dance with the lady who presented it to him. When they

have danced several times round the room, they resume their seats, and the next couple commence the figure.

(11.)

*Le Coussion—The Cushion.*

(Waltz, Polka, Mazurka.)

The first gentleman sets out by holding in his left hand a cushion. He makes a tour of the room with his partner, with whom he leaves the cushion, which she must present to several gentlemen, inviting them to place a knee on it. The lady should withdraw it quickly from the gentleman she intends to deceive, and let it fall before the one she intends to select.

(12.)

*Les Cartes—The Cards.*

(Waltz, Polka, Mazurka.)

The gentleman leader presents to four ladies the four queens of a pack of cards, whilst his partner presents the four kings to four gentlemen. The gentlemen rise and seek the ladies with the cards of their colour.

The king of hearts dances with the queen of hearts, the king of spades with the queen of spades, &c.

(13.)

*La Trompeuse—The Deceiver.*

(Waltz, Polka.)

Three couples make a tour with the Waltz or Polka. The gentleman conductor selects two gentlemen, and the other gentlemen one each; the ladies each select a lady.

The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The gentleman conductor keeps himself out of the ranks, placing himself in the rear facing the ladies' line. He claps his hands and selects a lady. At this signal all the gentlemen turn round and take the ladies who are behind them, and dance round the room.

The gentleman who finds himself without a lady, in consequence of the choice of the gentleman conductor, returns to his place, unless he finds in the circle some compassionate lady who consents to dance with him.

(14.)

*Le Miroir—The Mirror.*

(Polka, Waltz, Mazurka.)

After a tour round the room, the gentleman leader places his partner on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen pass one after the other behind her chair, and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees.

When the favoured one presents himself, she rises and dances round the room with him, leaving the mirror on the chair. Then follow the next couple, and repeat.

(15.)

*Les Quatres Coins—The Four Corners.*

(Waltz, Polka, Mazurka.)

Place four chairs in the centre of the room, at a certain distance, to mark the four corners.

The first gentleman having waltzed or promenaded with his lady, seats her on one of the chairs, and takes the next three ladies to occupy the remaining chairs. He stands in the centre, as in the game of four corners. The ladies retaining their seats, execute the changes of the game, which are done, not by running, but by holding each other by the hand, in order to change seats.

When the gentleman can seize one of the chairs left vacant by one of the ladies seeking to change seats with her neighbour, he dances with the lady he has succeeded in dethroning. Then another gentleman takes his place in the centre of the circle, and another lady comes to occupy the vacant chair. When the last gentleman has taken the place of one of the four (last) ladies, the gentlemen of the three remaining conduct them to their places with a waltz or promenade.

(16.)

*Le Changement de Dames—Exchange of Ladies.*

(Waltz, Polka, Mazurka.)

Two couples lead off with the waltz, or either dance that may be selected. After having described several circuits, they should approach each other: the gentlemen exchange their ladies without losing the step or time. After having danced with each other's partners, each retakes his lady and return to places.

(17.)

*Le Chapeau—The Hat.*

(Waltz, Polka, Mazurka.)

The first couple lead off. The gentleman places his partner on a chair in the centre of the room, and gives her a hat. All the gentlemen form a circle round the lady, turning their backs to her, moving rapidly to the left.

The lady places the hat on the head of one of the gentlemen, with whom she takes a tour of waltz or promenade. The other gentlemen return to their places.

(18.)

*L'Echarpe—The Scarf.*

(Waltz, Polka, Mazurka.)

This figure is the companion of that of the Hat. The gentleman stands with a scarf in his hand in the centre of a circle which the ladies form round him, and must place the scarf on the shoulders of the lady whom he may select to waltz or dance with.

The other gentlemen dance with their partners to places.

(19.)

*Les Trois Chaises—The Three Chairs.*

(Polka, Waltz.)

The leading couple make a tour round the room with Polka or Waltz. The gentleman then seats his partner on the middle chair of three that are placed in the centre of the room, after which he selects two gentlemen to occupy the other two chairs, and he returns to his place. The lady chooses one

of the two gentlemen, and dances with him; the other gentleman remains sitting in the middle of the room. The next couple commence while the former one is dancing. It must be observed that only one gentleman is required to fill the vacant chair after the first time. If the same gentleman remains sitting for some length of time, one of the ladies not engaged with the figure may relieve the monotony and dance with him.

(20.)

*Les Bouquets—The Nosegays.*

(Waltz, Polka, Mazurka.)

Several nosegays are placed on a table. First couple lead off. The lady and gentleman take each a bouquet, which they proceed to present—the gentleman to a lady, and the lady to a gentleman—after which they dance together.

This figure is repeated by all the couples.

(21.)

*La Chasse au Mouchoirs—The Hunt after the Handkerchief.*

(Waltz, Polka, Mazurka.)

Three or four couples lead off at the same time. The gentlemen place their ladies in the centre of the room, who must each hold a handkerchief in their hands. The gentlemen form a circle round the ladies, with their backs towards them; turn rapidly round to the right. The ladies throw their handkerchiefs in the air, and Waltz or dance with those gentlemen who are fortunate enough to catch them.

(22.)

*Le Chapeau Fuyant—The Flying Hat.*

(Waltz, Polka.)

The two first couples lead off. The gentleman conductor holds behind him, by his left hand, a hat, taking care to keep the hat as though it was on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he must endeavour to throw into the hat, without ceasing to waltz. When he has succeeded he takes the hat and gives the gloves to the other gentleman, who repeats the game. It can easily be conceived that among good waltzers this figure gives rise to many turns and incidents.

(23.)

*Le Huit—The Figure of Eight.*

(Waltz.)

Two chairs are placed in the centre of the room, at a certain distance one from the other.

The first couple lead off, who pass behind a chair, without ceasing to waltz, and then repass behind the other chair, so as to describe the figure of eight. Each couple in turn repeats the same figure. The eight is one of the most difficult figures to manage. A gentleman who executes it perfectly may be looked upon as a consummate waltzer.

(24.)

*La Chaine Double—The Double Chain.*

(Mazurka.)

The two first couples lead off, and place themselves *vis-à-vis* at a certain distance, and advance

towards each other with the step of the Mazurka. When they have rejoined, the gentlemen change ladies and places in going apart. Repeat the figure to regain places. Advance again, and make a double chain.

The figure terminates with a Mazurka.

(25.)

*La Pursuit—The Pursuit.*

(Waltz, Polka, Mazurka.)

The three or four first couples lead off.

Each gentleman of the Cotillon has a right to go behind each couple, and take the lady to dance with. He should clap his hands to announce that he means to substitute himself for her partner. This figure is continued until each gentleman has regained his lady to reconduct her to her place.

In order that this figure may be executed with all the wished-for animation, it is necessary that as each gentleman takes a lady another should immediately replace him. The pursuit is one of the final figures of the Cotillon.

(26.)

*L'Allée Tournante—The Winding Alley.*

(Waltz, Polka.)

The gentleman conductor with his partner lead off, the other couples following him. A general round is formed, each couple taking care to secure a certain space between them. The gentlemen place their partners opposite to them, so as to form a double circle—the gentlemen outside, and the ladies in the interior.

The gentleman conductor with his partner Waltz through the winding alley which is formed by the two circles until he has regained his place; he then leaves his partner in the outer circle, and takes her place in the inner circle. Each couple in turn perform the figure, and the dance ends by a general Waltz. This is one of the concluding figures of the Cotillon.

*Conclusion of the Cotillon.*

I regret that in this edition we are prevented giving a larger collection of figures; however, with an exact knowledge of those described I do not think any waltzer could be much astray in a Cotillon. I have felt it my duty to confine myself to a plain and simple detail of the figures, without entering into any reflection upon their character, or their more or less combination. This point I must defer to the discernment of the gentleman leader.

To him belongs the duty of determining among the figures those which suit one assembly more than another, taking into consideration the skill of the waltzers, the number of couples, and the local exigencies.

He ought necessarily to let precede the more elaborate figures, to put alternately in movement one or more couples, and to carefully select the figures which require a greater number of persons, and elicit the most exciting incidents.

This choice of figures which constitutes, in a great degree, the art of the gentleman leader,

can scarcely be submitted to precise rules, since it depends on particular circumstances which vary almost at every ball and *re-union.* It is also necessary to remark that among the figures there are many which have for their denouement a penance, a certain mystification, and make an appeal, more or less, to that individual zest which each brings to the performance of the plays of society. I have no need to suggest that certain figures are especially appropriate to intimate circles, and should only with reserve be admitted into assemblies composed of strangers.

To make a Cotillon complete and successful, it is necessary to observe strictly the "Etiquette of Dancing."

As an instance of the importance that is attached in Europe to this dignified and agreeable feature in a Ball-room, I make an extract from a letter of a lady correspondent in Paris :—

"The ball given by Madame Gunzbourg, the wife of an immensely rich banker, has been a nine days' wonder, even in Paris, on account of the extreme magnificence of the decorations, the sumptuousness of the supper, and the beauty and value of the presents distributed to the dancers of the Cotillon. The word 'Cotillon' reminds me of the ex-Empress and her balls in the old times of her greatness, and how *tout Paris* mourned over the marriage of the Marquis de Caux with Adelina Patti, because the Marquis must be lost to Her Imperial Majesty in the important character of leader of the Cotillon. But the favourite dance with which the Imperial

balls were wont to end has received a great development since those days, which have already receded into the far past of the tumultuous history of France, and the invention and study of figures for the Cotillon, the designing of ornaments, fans, badges, and souvenirs has taken a distinct and special place among the social arts and industries. Giroux's great shop has a marvellous display of Cotillon presents, and the *élite* of the *beau monde* have hardly a higher ambition than the introduction of something absolutely new into the intoxicating mazes of the *danse d'adieu*. Madame Gunzbourg's ball will take high rank in this respect, and, indeed, was one of the most brilliant spectacles I ever witnessed. Six hundred guests did not overcrowd the vast and splendid apartments, and the display of diamonds perfectly dazzled me; but I am told that some of the finest "suites" in Paris were not exhibited there.

"A remarkable innovation in music distinguished this entertainment; the band of wind and stringed instruments was accompanied by a chorus of delightful voices selected from the best pupils of the Conservatoire, and the effect was most delightful. The walls of the dancing saloons were covered with gilded wire-work, thickly set with real camelias, and the ceilings were covered in with ancient tapestry. Such mountains of flowers, such groves of verdure, with fountains of perfumed sparkling water playing with a delightful musical sound,—and especially such a Cotillon.

"The only thing I have ever known to come near to the magnificence of this ball was the last ball given at Mentmore, a short time before Baron Meyer de Rothschild's death, when the trinkets for the Cotillon were all objects of *vertu* and value. Madame Gunzbourg's preparations were made for

10 figures and 100 couples. The leader divided his troop into three sections, each comprising 25 couples, and distributed to the first section red cockades; to the second, white; to the third, blue; all made of satin.

"Each lady received, in addition, a dagger in a gilded sheath, which she hung to her girdle, and each gentleman received a card with the name of a city of France on one side and its arms on the other. During the distribution of these trinkets, a shield was hung up at one end of the chief ball-room, which indicated by the colours of its device the *corps d'armée* which was to commence the dance.

"A red shield was displayed, then the red cockades advanced to perform the dagger dance. At a given signal the ladies drew their poignards quickly from their sheaths, the poignards sprang into fans, and each was found to bear, like the gentlemen's cards, the name and the arms of a town of France. Then "Paris-Carton" ran about in search of "Paris-Eventail," "Rouen-Carton" of "Rouen-Eventail," and soon the dance began, and the scene was of the most animated description. After the red came the blue, after the blue the white. The figure terminated, each colour retired into the anteroom, and presently returned carrying Venetian lanterns, and formed into a procession which traversed the entire range of *salons*, and was really a beautiful sight, the effect of the one hundred and fifty lanterns, and of the gorgeous dresses of their bearers, was quite fairy like. The troops broke up under the pitiless pelting of the shower of snow, which has been the fashion at all the balls this winter, and which is formed of silver tissue paper, with minute spangles. I never saw so many pretty faces in a Parisian

ball-room. Generally speaking, the Parisian ladies are remarkable more for their elegance than for their beauty. While I am writing a great masked ball is going on at the Grand Opera. It is for the benefit of the poor of Paris, and the tickets are limited to eight thousand!"—Vide *Australasian*, 10th April, 1875.

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## LES VARIETÉS PARISIENNES.

(Received from the Society of Professors of Dancing in Paris.)

This Quadrille is danced by four couples. Each figure is to be repeated four times.

The leading couple is termed No. 1
The couple opposite ... No. 2
The couple on the right ... No. 3
The couple on the left ... No. 4

### FIRST FIGURE.

*L'Invitation.*

(Waltz.)

The first gentleman takes the left hand of his partner in his right; they advance to the couple on their right with four steps. *Salutation* (two bars), retire to places with four steps (two bars); repeat with couple on the left (four bars); right and left, first and second couples (eight bars).

The four couples waltz round (sixteen bars).

SECOND FIGURE.

*L'Etoile.*

(Polka.)

The first gentleman and opposite lady advance and retire (four bars); the gentleman must finish *vis-à-vis* his lady, and the opposite lady *vis-à-vis* her gentleman.

Both couples *Chassez* to the right (two bars), and then with half turn by the left hand, each gentleman finds himself at the place of the lady, and each lady at the place of her partner (two bars).

The first gentleman and opposite lady repeat this figure and finish at their own places (eight bars).

The four couples turn with two steps of the Polka, and take the place of the couple on the right (two bars), *Balancez* with one step advancing and one retiring (two bars), and so on to places (twelve bars).

THIRD FIGURE.

*Le Prisonnier.*

(Waltz.)

The first gentleman offers his hand to each lady successively to place her in a circle, first his left hand to the lady on the left, then his right to the opposite one, then again his left hand to the lady on the right, and his right hand to his own lady, he remains in the centre of the circle (eight bars); the four ladies joining hands perform a complete circle turning to the left (four bars), each gentleman gives his right

hand to his partner and leads her to her place (four bars). The four couples, the gentlemen taking the left hand of the lady in their right, advance with four steps of the waltz, and the ladies form a square back to back in the centre (four bars), then waltz to places with four steps (four bars). This is repeated (eight bars).

### FOURTH FIGURE.

*L'Alternante.*

(Polka-Mazurka.)

The first gentleman gives both hands to his partner, and turning her once round places her in the centre (four bars).

They then separate, and at the same moment the gentleman takes right hands across with the couple on his left, finishing in the centre opposite to his lady, and she turns hands across with the couple on her right, finishing at her place opposite to her partner (four bars).

They advance (two bars).

Chassé to the right (two bars).

Turn by the left hand to places (four bars). First and second couples cross over with three steps of the Polka Mazurka, and turn half round (four bars). The two side-couples cross over in the same manner (four bars). Repeat, first and second couples commencing (eight bars).

### FIFTH FIGURE.

*La Rosace.*

(Waltz.)

The first gentleman and opposite lady advance and retire (four bars).

*Salutation*, form two lines of four (four bars).

The eight advance and retire (four bars).

The four ladies advance and give right hands across (two bars).

The four gentlemen advance and give their left hands to their partners (two bars).

The gentlemen begin with the left foot, and *Balancez* to their partner left and right (two bars).

Then with two Waltz steps they advance to the next lady (two bars). Repeat the *Balancez*, changing ladies four times, and finish at places with partners.

The ladies remain in the centre while the gentlemen are passing round and doing the *Balancez* (sixteen bars).

The four couples Waltz round (sixteen bars). *Salutation* concludes the Quadrille.

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## THE DANISH WALTZ.

The Danish Waltz is danced by an unlimited number of couples, providing they are of an even number. After the gentlemen have selected their partners, they place themselves to form a square as for a Quadrille, holding their ladies as in the Waltz.

### FIRST FIGURE.

The four couples at the corners advance with four *assemblés*, well accentuated—the gentlemen with the left foot, the ladies with the right,—

and they retire to places with the Galop step. Repeat forward and backward.

The four couples Waltz sixteen bars, following each other, and finish in places.

The whole of this figure is repeated by the next four couples on the right of those who have been dancing, and so on until each of the couples have danced.

### SECOND FIGURE.

The four couples at the corners advance with four *assemblés.*

Change corners with eight steps of the Galop, first turning half round in the centre of the figure. Repeat to places.

The four couples waltz sixteen bars, finishing in places. This figure, like the first, is to be repeated by the next four couples in rotation.

### THIRD FIGURE.

The four couples advance and retire twice. As in the first figure, the two opposite couples at the corners waltz eight bars, passing round each other in the centre of the figure, and finish in places. The two other couples at the corners waltz eight bars in the same manner. This figure is to be repeated by the other couples. A general waltz to conclude with, while the Orchestra plays the *Coda.*

The first, second and third fiures, may be repeated *ad libitum.* It is optional with the leading couple to introducc or improvise any figures they consider suitable.

## LA TEMPÊTE.

La Tempête is danced by any even number, forming in fours across the room; the ladies on the right hand side of their partners.

Fig. 1.—Advance and retire twice, hands joined, forming two lines of four.

Fig. 2.—Cross two by two sideways, each holding partner's hands, crossing two before the other two, and recrossing to places. Repeat the same, excepting the couples who passed in front in the first crossing now pass behind the other couple.

Fig. 3.—The four inside join hands and form a round; the two on each side join hands also, and all eight turn once round to the left, and back again to the right.

Fig. 4.—The four inside give right hands across, whilst the two couples give right hands also; turn once round to the left, and giving left hands return to places.

Fig. 5.—Advance and retire in two lines of four.

Fig. 6.—Cross over, the two top couples leading through to commence the same figure with the next two couples. These figures are repeated until the top couples have been to the bottom of the figure, and returned to their places.

## SCOTCH REEL.

The Scotch Reel is a true national dance, and used to be performed by the nobility before Her Majesty at her state balls. This is certainly the most lively and characteristic dance known.

The music is generally played by a piper, as at Her Majesty's balls, and is played very fast. When a band is provided instead of the piper, one-half play while the other wait their turn as the Scotch are indefatigable when dancing the reel; they seem almost intoxicated with it, they snap their fingers, throw their arms and feet in the air, screech out, and make such quick and difficult steps that the eyes have trouble to follow them. The figure is danced by two ladies and two gentlemen, forming a line of four, the ladies in the centre. They begin with a chain in passing in and out of each other until the two gentlemen return to their places, the ladies finish facing the other gentlemen, this is called the figure of eight; then they set, or *Balancez* before each other, the gentlemen exhibiting all their skill, the ladies dancing as quietly as possible; after eight bars of this set they begin again the chain and set, and this they do as long as they can, in fact they never seem tired, but continue to acquire renewed vigour and strength each time they come to the *Balancez*.

## REEL OF TULLOCH.

The Reel is also danced by four. It is commenced by hooking arms and turning to the right and left changing partners, sometimes the two ladies come together in the centre, and sometimes the gentlemen. Great variety in the way of steps may be introduced, but it is next to impossible to describe them with words.

## HIGHLAND REEL.

This is a favourite Reel with His Royal Highness the Duke of Edinburgh. It is performed by the company arranged in parties of three, all down the room, in the following manner. A lady between two gentlemen facing the opposite three ; they all advance and retire, each lady then performs the reel with the gentleman on her right hand, and the opposite gentleman, to places ; hands three round and back again ; all six advance and retire ; then lead through to the next trio, and continue the figure to the bottom of the room, which is the finale.

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## CIRCLE WALTZ.

The Circle Waltz is danced (in fours) round the room ; providing there is sufficient space, any number may stand up, care being taken to see that each couple has a *vis-à-vis*.

The step is that of the Waltz. Each lady and gentleman change places, the ladies turning at the corners, the gentlemen passing outside to each corner. When places have been regained join hands in fours, gentlemen turning the ladies opposite to them with both hands, join hands again and turn partners. Repeat the same to places. Each couple waltz twice round their *vis-à-vis*, and finish opposite a fresh couple. The figure is repeated until the first couple meet their original *vis-à-vis*. A general Waltz concludes this dance.

## SPANISH WALTZ.

Form two lines up and down the room, as for a country dance. The lady and gentleman at the top change places, they then with the Waltz-step set to the second couple, and cross into their places; repeat, alternately with second couple, and partners all four join hands and repeat the figure four times. The first and second couples waltz round each other for four or eight bars, and the first couple repeat the figure with the third couple, then with the fourth, and so on to the end of the line. When the first couple begin to dance with the fifth couple, the second couple begins with the third. When the lines are long the figure should be commenced by every fifth couple. The figure is ended when the first couple have arrived at their original place.

The music for the Spanish Waltz is the same as that for the Waltz, but well accented.

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## THE CIRCASSIAN CIRCLE.

The Circassian Circle is a most spirited and lively dance, and proves an admirable substitute for some of the old and tedious country dances. It is always a favourite among enthusiasts, as the whole of the company is dancing at the same time. To commence the figure, form in fours round the room. The figure consists of the lady's chain, *Balancez*, turn partners with both hands, hands across and back again, right and

left, promenade round, and each finish facing a fresh *vis-à-vis*, until the circle is completed.

## LONG LIVE THE QUEEN.

Long Live the Queen is a country dance, and may be executed by an unlimited number of persons, forming two lines, the ladies facing their partners.

To the air of "God Save the Queen," the first and second gentlemen with their partners begin by giving their right hands across and marching slowly once round, finishing with the *Salutation.* They then present left hands to each other, and march slowly round to places. *Salutation.* The chorus of "God Save the Queen" may be sung during this part of the figure.

To a quick tune, which then follows, the two couples promenade down the room and back again, and Waltz round each other until the slow movement begins again. Repeat the figure with each couple.

When the lines are long it is better to commence the figure with every fifth couple.

## SIR ROGER DE COVERLEY.

This is perhaps the most ancient of country dances, and one of the merriest and most spirited to conclude a cheerful evening. It has lately been revived at Her Majesty's *Bal-costume*, and is therefore re-instated to the

position it held in the ball-rooms of olden times. It is danced in lines, the gentlemen place their partners opposite to them at the left hand side of the room, and face them. The lady at the top of her line, with the gentleman at the bottom of his line, advance together and turn with right hands, and retire. The gentleman at the top with the lady at the bottom advance and turn with right hands.

The first lady with the bottom gentleman advance and turn with left hands and retire.

First gentleman and bottom lady repeat.

The first lady and bottom gentleman advance and turn with both hands. First gentleman and bottom lady advance and repeat.

The lady at the top and gentleman at the bottom advance and pass round each other without the hands. The gentleman at the top and lady at the bottom advance and turn in the same manner.

The first lady and bottom gentleman advance, *Salutation* and retire. First gentleman and bottom lady repeat. The ladies follow their leader round to the right, and the gentlemen follow their leader round to the left. The top couple meet at the bottom of the figure and join right hands, forming an arch, each couple, hands joined, pass under, the second couple advance to the top followed by the other couples. The first couple will now be at the bottom of the lines. The figure is repeated until they have regained their original places, which terminates Sir Roger De Coverley.

# General Remarks, the Ball-Room, the Orchestra, &c. &c.

IN this chapter I feel it my duty to make some remarks on certain details relating to the ball-room and dancing re-unions, which, bearing chiefly on the exercise of the dance and the waltz, come on that account specially within my province.

In these remarks the well-wishers will see only the humble advice of the Professor of Dancing to those who give, or have the arranging of balls, and who must certainly wish that the dancers and waltzers may appear with every advantage.

Above all things, I would recommend to their attention the choice of the Orchestra, which cannot be neglected without, in a great degree, destroying the effect of the modern dances. Music improperly divided for the Quadrille, a Waltz played too slow, or too rapidly, a Galop not sufficiently marked, a Mazurka badly accented, loses all its *prestige*, whatever may be the zeal or the talents of the dancers.

One of the most celebrated leaders of the Orchestra has said that a musician, to make

people dance, ought always to have a *metrónome* at the end of his bow.

The object of an Orchestra is not to show off itself, but to set off the dancers. In proportion as the musician allows himself to be carried away by the movement of his own waltzes does he destroy all the harmony of a ball; consequently ought always to be found the musician who has the merit of sustaining a fixed and regular movement, and not one who desires to exhibit his skill as a performer, or a conductor.

Another subject of the greatest importance to the success of a ball is the condition of the floor. It should be perfectly smooth, and the edge of all boards carefully levelled. A great mistake is often made in having a floor too slippery (or having it too highly polished); better to have it moderately waxed or polished, and should it be found necessary to have a little more wax put on, it can easily be done during the evening, with a piece of beeswax and a large open grater, or it may be cut up very finely, and sprinkled over the floor. Chalk should be placed on the floor in the corners of the room, it can then be used by the dancers *ad libitum*. When dancing is improvised in the drawingroom, it is better to have a covering stretched tightly over the carpet, by which means dancing may be thoroughly enjoyed and the carpet not injured.

It has frequently been my lot to see certain of my pupils pass for able waltzers within the

walls of our academy, and execute with facility the greatest part of the evolutions of the waltz or other dances, yet when they wished to try their talents in society felt themselves entirely disconcerted, lost in a great degree their confidence, and finally found themselves as much pupils as they did at the period of their *debut*.

This deception is owing not only to the difficulties which spring from all assemblies; from the crowd, the mixture of couples, the conduct of strange waltzers; but often to those particular obstacles which I have felt it my duty to here mark out as the result of my professional experience. A floor too much or too little polished, an orchestra too slow, or too rapid, suffice in some degree to paralyze a waltzer of rare ability. From this fact I feel authorized to make these features the subject of a particular recommendation.

Finally, with the same object, the general progress of dancing in society, which I ever keep in view, I venture to express another wish with all frankness, and fervency—that is to see the enlargement of ball-rooms.

What is to become of the dances of the present day, the character of which I am constantly bringing prominently before my pupils, and in this manual I have endeavoured to describe, if they are to be barred within the small space which is so often allotted to dancers and waltzers?

Numerous gems in the way of dances, presented to us by the most talented professors,

have perished specially from the want of space, and many more are destined to the same fate unless arrangements are made to award them at least a part of the indispensable requisite. In expressing this wish for the enlargement of ball-rooms, I do not certainly expect that our ball-rooms will at once assume new dimensions; but is there not a simple plan of giving to ball-rooms more space, by deciding only to admit the number of dancers they can reasonably accommodate? Another subject which has been frequently brought under my notice by my pupils and others, is the necessity of appointing for every ball (and especially public balls) a competent Master of the Ceremonies, who should be capable of organizing and governing all that relates to the execution of the dances; to prevent, for example, all the couples from crowding into the same room, when often other apartments remain deserted; to take care that the space reserved for the Waltz and other round dances is not invaded; to prevent a strange couple from coming to mingle in a Quadrille formed before hand, and necessarily limited to a certain number of dancers; besides a great many other details, which are left in the hands of those indispensable adjuncts to a ball,—the Stewards and Committee, but who, generally speaking, are totally unacquainted with the duties which should devolve upon a Master of Ceremonies. By appointing a person, or persons, fitted to represent the modern dances, a great deal of that disagree-

able and vexatious crowd-dancing would be put an end to.

A ball would no more, so to speak, be left to itself; it would be regulated by one who would have a particular responsibility, and know how to establish in the dances an order indispensable to the pleasure of everyone.

These various observations, as before stated, have been made to me by many of my pupils, and others, who from the first have perceived the necessity of introducing such reforms into the generality of balls—and merely speak in their name, and present on their part a sort of collective remonstrance.

May, then, the well-wishers of dancing take under their protection the suggestions I have here felt it my duty to make.

Their adoption will profit all—not only the dancers and waltzers, but also the professor of dancing, who would no longer fear to see his work destroyed in public, which is so frequently the case, owing to his pupils not feeling themselves placed in society with the same advantages they are accustomed to on the floor of his academy.

Many remarks and suggestions that would come under the above heading I am compelled to reserve for a future edition, which shall contain the shortcomings of the present,—several important features in connection with the ball-room, any alterations that fashion may dictate, in keeping with the "Spirit of the Age."

# Conclusion.

I HAVE now terminated what I have to say on Fashionable Dancing and the Ball-room, and may at least do myself justice of connecting all the ations that I have faithfully ..ted day by day, from the time I commenced to impart the graceful arts of Dancing and Deportment.

As to the plan of the book, it should be remembered what was stated in the preface, and those who have felt an inclination to read it to the end, can judge of the degree of merit that I may assign to it. If I have been comprehended by the public, as I am every day by my pupils, I ought to feel myself more than satisfied.

The great interest and importance that is attached to the subject of dancing, "*maintien et de bonne tenue*," by Her Majesty the Queen, the Royal family, the Crowned heads, the Nobility, and *élite* of Europe, warrant me in expressing a hope that parents and guardians who have the desire to impart a refined and complete educa-

tion to the rising generation of Australia will not allow this essential subject to be neglected.

To conclude, if this book on Fashionable Dancing has need of justification, I must confine myself to repeating what has already been written at the commencement. While writing it I have felt I have been giving a lesson on dancing.

*Walker May, and Co., Printers, Melbourne.*

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